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I/142 *Kalidāsa*  
= THE

150 *A*

MEGHA DUTĀ;

OR,

CLOUD MESSENGER.

A POEM,

IN THE SANSKRIT LANGUAGE,

BY

CALIDĀSA.

TRANSLATED INTO ENGLISH VERSE,

WITH NOTES AND ILLUSTRATIONS,

BY

HORACE HAYMAN WILSON,

ASSISTANT SURGEON IN THE SERVICE OF THE HONORABLE EAST  
INDIA COMPANY, AND SECRETARY TO THE ASIATIC SOCIETY.

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## PUBLISHER'S PREFACE.

Professor Wilson's translation of MEGHA DUTA with the Sanskrit text is out. As there is not to be found in the Original Translation some of the verses, the Publisher has merely made a weak attempt in translating them. These passages are given in the Appendix.

CALCUTTA, }  
'8th Augt. 1890. }

UPENDRA LAL DAS.





## DEDICATION.

To The Right Honorable

THE EARL OF MINTO,

GOVERNOR GENERAL OF INDIA.

&c. &c. &c.

MY LORD,

I HAVE taken the liberty of giving to the following little work the sanction of your Lordship's name, not with the idea, that so humble a tribute can add any thing to its lustre; but with the hope, that it may reflect some credit upon the pages to which it is prefixed.

New to public criticism, and reasonably ambitious of public approval, I am naturally anxious to introduce this first production of my literary labors, under the most eligible auspices, to the notice of the world; and I am confident that the countenance of one who has always professed himself an encourager of letters, and who is known to merit the palm which he bestows, will ensure me, in the first instance at least, a favorable reception.

It must be a matter of indifference to Society, and still more so to your Lordship, that an unimportant individual should express his admiration of the firmness and energy which *India* has witnessed in your Lordship's political career, and which have been so successfully exerted in suppressing internal commotion, and prosecuting foreign conquest: I am unwilling however to pass over the present opportunity of joining in the voice of an English public, and applauding the justice that has crowned your Lordship's administration of the East, with the dignities of *Great Britain*.

Wishing that the country to which your Lordship's services are about to be transferred, may long continue to benefit by them,

I have the honor to be,

Your Lordship's,

Most Obedient Servant,

H. H. WILSON.

CALCUTTA, }  
11th Sept. 1813. }



## PREFACE.

**T**HE antiquity and excellence of the sacred language of the *Hindus*, have naturally attracted attention, and excited curiosity : possessing considerable claims to be regarded as the most ancient form of speech with which mankind is acquainted, it appeals strongly to the interest that invests the early ages of the world ; and constructed upon perhaps the most perfect plan, which human ingenuity has devised, it tempts us to an enquiry whether its perfection be limited by its structure,\* or whether the merits of *Hindu* compositions partake, or not, of the beauty of the language, in which they are composed.

It has fallen to the lot of the *English* nation especially, to prosecute these enquiries, and the result has been conformable to the patriotic wish of **Sir William Jones**, that as the continental nations of *Europe* had been the most diligent cultivators of the other oriental tongues, the merit of *Sanscrit* research might chiefly belong to his own countrymen : influenced by his advice and example, his countrymen have labored with no contemptible success, in this interesting pursuit, and have rendered the language and literature of this division of the east accessible to the world. The efforts of *Sanscrit* Scholars have hitherto however been directed rather to the useful, than the pleasing, rather to works of science than imagination. The complicated grammar of the *Hindus* has been most successfully investigated, their mythology amply illustrated, and much of their philosophy satisfactorily explained ; their astronomical works have been exhibited to the philosophers whose modern attainments have rendered ancient science an object rather of curiosity than information, and their laws are no longer concealed behind the veil of an unknown tongue, from the knowledge of those who are charged with the administration of justice in *Hindustan*. It only remains, to explore the field of their lighter literature, and transfer some of its most elegant flowers to a European soil.

The Drama of *Sacountala*, and the songs of *Jayade'va* have prepared the readers of the west, for the character of *Sanscrit* Poetry. To those who know how much poetical beauty depends upon poetical expression, it is needless to observe, that these works have been much injured by a translation into prose, although that prose proceeded from the elegant pen of **Sir William Jones** : even in this state however they have received the admiration of the Scholars of *Europe* ;\* even in their present dress it is impossible to avoid discovering, that they teem with fanciful imagery and natural feeling, and that beyond the pale of mythological allusion they offer little to offend the most fastidious taste.

It has been observed by **Mr. Colebrooke**,† and higher authority cannot be desired, that the profane Poetry of the *Hindus* affords

\* See the Appendix to **ROBERTSON'S** Disquisition on *India*.

† Essay on *Sanscrit* and *Prâcrit* Prosody, Asiatic Researches, Vol. 10.

better specimens of style and taste, than are to be found in the poems which are considered by them as sacred : such are the *Purānas*, the *Mahābhārata*, and the *Rāmāyana* : the portions of these works therefore, which on various occasions have appeared before the public, cannot be allowed to detract from the general merits of *Sanskrit* composition, even though it should appear that they have more charms in the eye of literary curiosity, than of public taste : they are recommended to the *Hindus* themselves, not by their beauty, or sublimity, the conduct of the story, or the elegance of the style ; but they owe their celebrity to their traditionary divineness, to the force of habit, and the power of religious faith : the stories related in them, the followers of *Brahma* have been accustomed to venerate, and the excellence of the compositions it would be sacrilege in them to deny : at the same time, there are few *Pandits* of real learning who would not rather peruse the *Megha Dūta* than the *Rāmāyana* ; there are few, who in the sincerity of unbiassed delight, do not transfer the palm of poetical pre-eminence from *Vaṣṣmīci*\* to *Caṣṣida'sa*.

Of the latter of these eminent Bards little is ascertained by history, though much is detailed by tradition : he is the real or supposed author of a number of poetical works, each of which is of the highest merit. The Drama of *Sacontala* is attributed to him, and the text of another of his works, the *Ritu Saṁhāra* or *Assemblage of the Seasons*, has been printed under the inspection of Sir Wm. Jones. The present poem is believed to be the offspring of his fertile imagination, and to the same source are ascribed the *Raghu Vans'a* or Race of *Raghu*, an epic poem ; *Cuma'ra Saṁbhava*, the birth of the deity *Cuma'ra*, a poem chiefly mythological ; a regular Drama entitled *Urvasi*, the name of one of the courtezans of *Swerga* ; and a farce called *Ha'sya'rṇava*, or the Sea of laughter ; the *Sringa'ra Tilaca* and *Pras'no'ttara Ma'la*, two short amatory poems, and a small treatise in verse upon poetical metre, called *Sruta Bo'd'ha*. Several other works are said to be the compositions of *Caṣṣida'sa*, many of which it has been conjectured are attributed to him, merely in consequence of the reputation derived from those of which he was really the author.

The æra of *Caṣṣida'sa* is generally asserted to be that of *Vicrama'a'ditya*, in whose court he formed one of the nine illustrious writers, characterised by the epithet of the *Nine Gems* ; as the name *Vicrama'a'ditya* however has been undoubtedly applied to more than one monarch, the establishment of this fact leads us to no satisfactory result, with respect to the age of the poet. Sir Wm. Jones† conceiving the *Vicrama'a'ditya* mentioned, to be the same as the sovereign from whom the present *Hindu* year, 1870, is dated, places the poet in the century preceding the *Christian* æra : Mr. Bentley,‡ trusting the *Bhoja Prabandha* and *Ayeen Achbery*, conceives *Vicrama'a'ditya* to have been the same as *Raja Vicrama*, successor to *Raja Bhoja*, and places the *Nine Gems* in the court of this monarch, in the end of the 11th, or the beginning of the 12th century

\* Author of the *Rāmāyana*.

† Preface to *Sacontala*.

‡ Essay on *Hindu* Chronology, Asiatic Researches, Vol. 8.

after Christ ; and Mr. Colebrooke,\* relying chiefly upon the testimony of an inscription found at *Bud'dha Gaya* is inclined to consider the age of *Amera Sinha* author of the *Amera Cōsha*, to be at least 900 years ; and *Amera Sinha* was also one of the *Nine Gems*, and consequently a contemporary of *Ca'lida'sa* : this last opinion seems entitled to the preference.

To whatever name or period the *Cloud Messenger* may be assigned, it is the production of a poet : the circumstances of eastern society and climate, tend in a great measure to exclude sublimity, either moral or physical from their literary compositions ; but the same circumstances are favorable to the less awful graces of poetry, to the elegantly minute observation of nature, and the tender expression of natural sensibility : the frowning rock, or foaming cataract, the furious tyrant, or undaunted patriot are not to be traced in *Sanscrit* verse, but we shall frequently meet with the impassioned lover, or affectionate husband, with the unobtrusive blossoms of the flower, and the evanescent tints of the sky : in point of language *Sanscrit* writers are certainly unsurpassed, and perhaps unequalled, and their style in general is as full as it is sweet, as majestic as it is harmonious ; the exceeding copiousness of the language sometimes leads them into those tricks of composition, which formerly exercised the misdirected ingenuity of *Europe*, and puns, and quibbles and endless alliteration constitute the stanza ; their attention also to minute objects sometimes terminates in quaintness, and affectation, but from the faults of either style, or fancy, the subject of our present enquiry is entirely exempt : there are also a copiousness and consistency in it, which are not often paralleled in oriental writings ; a quick succession of thought and description, which the title of the work does not lead us to expect, and a successful avoiding of inconsistency or absurdity, which so protracted an apostrophe as forms the theme of the poem might have induced us to apprehend ; the style of the work is also exceedingly simple, while at the same time, it is exquisitely polished ; the merits of the work are so highly appreciated by the *Hindus*, that notwithstanding its shortness, it is classed amongst their *Mahā Ca'vyas* or *Great* poems, and notwithstanding its perspicuity, it is the object of much critical acumen, and learned elucidation : the manuscript from which the text of the following pages is printed, and for which the translator is indebted to the kindness of Mr. Colebrooke, unites with the original, no fewer than six Commentaries, the respective works of *Malli Na'th*, *Calya'na Malla*, *Sana'tana Go'swa'mi*, *Bharata Mallica*, *Ra'ma-nat'h Terca'lanca'ra* and *Hara Go'vinda Va'ohespati*.

In the conversion of the *Me'gha Du'ta* into *English* the translator has in general endeavored to avoid being licentious, without attempting to be literal ; the idioms of the languages are too different to admit of a very precise transfusion of the one into the other, and it has been more the object of the following translation, to render thoughts, than words : with a few exceptions however, most of which are specified in the notes, it is believed that the ideas of *Ca'lida'sa*, will be found conveyed with tolerable fidelity : to the *English* reader, whose criti-

\* Preface to the *Amera Cōsha* with Translation.

cal sagacity may discover, that the number of lines in the translation is nearly double the amount of those of the original, it may be sufficient to observe, that this excess is balanced by the number of syllables, of which one line of *Sanscrit* contains nearly double the syllables of which one line of *English* consists, and that the little connective particles which take up much space in the translation, are in a great measure unknown to the readily compounded language of the original text.

The translator believes that some apology may be requisite for the length, and nature of many of the notes accompanying the translation : some of them were indispensable ; it was absolutely necessary to explain the allusions to customs, or notions, to domestic manners, or religious belief, to render the text intelligible in many places, and in others, to enable the *European* reader to judge of the beauty or propriety of the thoughts. The notes to the geographical part of the poem, it is hoped will not be regarded as useless or irrelevant, as they may perhaps throw some light upon the ancient geography of central *Hindustan*. Illustrating passages in the poem, by extracts from other *Sanscrit* authors, as well as a few verbal and etymological remarks, may possibly be serviceable or interesting, to the few and meritorious students of the beautiful though intricate language of the original. Tracing the analogies between *Greek*, and *Hindu Mythology*, furnished an amusement to the translator, which he thinks communicable to others ; and the analogies between the poetry of the east, and west, are given especially for the benefit of those liberal critics, who admire upon the strength of prescription, the beauties of classical and modern writings, and deny all merit to the same or similar ideas, when they occur in the works of oriental writers. It is also entertaining to observe, how much men resemble each other, in spite of the accidental varieties of complexion or education of place, or time.

There are perhaps other subjects in the following pages which require explanation, or apology ; as however this preface has already exceeded reasonable limits, they must be consigned to the forbearance of the reader, or they may be attributed to the inexperience of the translator, and the occupation of his time and attention in more serious pursuits.

THE  
MEGHA DUTA;  
OR  
CLOUD MESSENGER.

ARGUMENT.

**A** *YACSHA*, or Demigod so called, and a servant of the *Hindu* God of wealth, *CUVE'RA*, had incurred the displeasure of his lord, by neglecting a garden entrusted to his charge, and allowing it to be injured by the entrance of *AIRA'VATA* the elephant of *INDRA*, Deity of the firmament: as a punishment for his offence, he was condemned to twelve months banishment from *Alacá*, the city of the *Yacshas*, and consequent separation from his home and wife. The seat of his exile is the mountain *Rámagiri*, and upon the opening of the poem, he is supposed to have passed a period of eight months in solitary seclusion: the poem opens at the commencement of the rainy season, when heavy Clouds are gathering in the south, and proceeding in a northerly course, or towards the *Himálaya* mountains, and the fictitious position of the residence of the *Yacshas*. To one of these, the distressed Demigod addresses himself, and desires the Cloud to waft his sorrows to a beloved and regretted wife. For this purpose he first describes the route which the messenger is to pursue, and this gives the Poet an opportunity of alluding to the principal mountains, rivers, temples, &c. that are to be met with on the road from *Rámagiri* to *Oujein*, and thence, nearly due north, to the *Himálaya* or snowy mountains: the fabulous mountain *Cailása*



and the city of CUVE'RA, *Alacá*, which are supposed to be in the central part of the snowy range, are next described, and we then come to the personal description of the *Yacsha's* wife. The Cloud is next instructed how to express the feelings and situation of the exile, and he is then dismissed from the presence of the Deity, and the Poem of CA'LIDA'SA.

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## NOTE.

It may be necessary to observe that in reading the *Sanscrit* names which occur in the following work the consonants are to be pronounced as in *English* with the exception of C which is uniformly used for K agreeably to Sir Wm. Jones's system. The vowels have their natural pronunciation, and the accent above a vowel marks its being long. The vowels may be thus pronounced :

A as in *America*.

A' as in *Far*.

I as in *City*.

I' as in *Italian* or like our *ee*.

U as in *Full*.

U' do. ——— or like *oo*.

E as in *Italian* or like  
a in *made*.

O as in *English*.

THE  
MEGHA DUTA;  
OR  
CLOUD MESSENGER.

WHERE *Rámagiri's* shadowy woods extend,  
And those pure streams where *Si'ta* bathed, descend;

कश्चित्कान्तिविरहयुद्धयाँ स्वाधिकारमनसः

शामेनासंगमितमहिमा वर्षभोग्येन भक्तुः ।

**Verse 1.** *Ra'magiri*] Is a compound term signifying *the mountain of Ra'ma*, and may be applied to any of those hills in which the hero resided during his exile, or peregrinations. His first and most celebrated residence was the mountain *Chitracuta* in *Bundelcund*, now known by the name of *Comptah*, and still a place of sanctity, and pilgrimage. We find that tradition has assigned to another mountain, a part of the *Kimeor* range, the honor of affording him, and his companions, *Si'ta* and *Lacshmana*, a temporary asylum upon his progress to the south, and it is consequently held in veneration by the neighbouring villagers : see *Capt. Blunt's* journey from *Chunarghur* to *Yertnagoodum*, *Asiatic Researches*, 7, 60. An account of a journey from *Mirzapore* to *Nagpore*, however, in the *Asiatic Annual Register* for 1806, has determined the situation of the scene of the present poem, to be in the vicinity of the latter city : the modern name of the mountain is there stated to be *Ramte's* ; it is marked in the maps *Ramtege*, but I understand the proper word is *Ramtinoi*, which in the *Mahratta* language has probably the same import as *Ra'magiri*, the hill of *Ra'ma*. It is situated but a short distance to the north of *Nagpore*, and is covered with buildings consecrated to *Ra'ma* and his associates, which receive the periodical visits of numerous and devout pilgrims.

**Verse 2.** *Where Si'ta bathed.*] In his exile *Ra'ma* was accompanied by his younger brother *Lacshmana*, and his faithful consort *Si'ta*, or as she is called in the original, the daughter of *Janaca*, until the latter was carried off by the demon or giant *Ra'vana* : see the *Ra'ma'yana* : the performance of her ablutions in the springs of the mountain, is here stated to have rendered their water the object of religious veneration.

Spoiled of his glories, severed from his wife,  
A banished *Yacsha* passed his lonely life ;  
Doomed by CUVE'RA'S anger to sustain,  
Twelve tedious months of solitude and pain.

यक्षश्च जनकतनयाज्ञानमुखोदकेषु

स्निग्धस्वावातद्वय वसतिं रामनिर्घात्रमेव ॥१

Verse 3. *Spoiled of his glories.*] In the original, "His greatness was gone to its setting" a figure with which *English* poetry is perfectly familiar ; thus *Woolsey* in *Henry* the 8th.

Nay then farewell !

I've touched the highest point of all my greatness,  
And from that full meridian of my glory,  
I haste now to my setting.

Verse 4. *A Yacsha* ] Is a demigod of which there exists a *Gana* or class ; they have few peculiar attributes, and are regarded only as the companions or attendants of *Cuve'ra*, the god of wealth ; the word is derived from यक्ष to worship, either because they minister to *Cuve'ra*, are revered themselves by men, or are beloved by the *Apsaras*, the courtezans of *Indra's* heaven : they have however their own female companions, or wives, as appears by the poem. One writer cited and censured by a Commentator on the

*Amera Co'sha*, derives the name from जक्ष to eat, because he says they devour children ; occasionally indeed the *Yacshas* appear as imps of evil, but in general their character is perfectly inoffensive.

Verse 5. *Cuve'ra*] In *Hindu* mythology performs the functions of the grecian *Plutus* ; he is the lord of wealth, and master of nine inestimable treasures, his capital is situated on mount *Caila'sa*, and inhabited by *Yacshas*, *Cinnaras*, and other inferior deities : he has a variety of appellations alluding to these circumstances, but is most commonly designated by the one here employed ; the term is

expressive of his deformity, being derived from कु vile, and वेर body, and he is described as having three legs, and but eight teeth : no images of him occur, nor is any particular worship paid to him, and in these respects there is a considerable analogy between him, and his grecian paralell : *Plutus* is described as blind, malignant and cowardly, and seems to have received but very slender homage from *Greek* or *Roman*, devotion. The term *Anger* here used is more literally, *Curse* ; Imprecation is the great weapon of a *Bra'hman*, saint, and deity, and in either case is deadly and inexpiable : The gods themselves are subject to its force whether denounced by other deities, or by holy men, thus *Indra* was cursed by the Sage, *Gautama*, and the circumstances of *Brahma*, not receiving any peculiar worship from the *Hindus*, is still attributed to the operation of an *Anathema* pronounced upon him by *Si'va*.

To these dear hills through circling days confined,  
 In dull unvaried grief, the GOD repined ; .8  
 And sorrow withering every youthful charm,  
 Had slipped the golden bracelet from his arm,  
 When with *A'shárha's* glooms the air was hung,  
 And one dark *Cloud* around the mountain clung ; 12  
 In form some elephant, whose sportive rage,  
 Ramparts, scarce equal to his might, engage.

तस्मिन्नुद्गृहीतं कतिचिद्बलाविप्रयुक्तः स कामी  
 नीत्वा मांसान् कनकवलयभ्रंशरिक्तप्रकोष्ठः ।  
 आघादस्य प्रथमदिवसे मेघमासिष्टसातुम्  
 वप्रकोष्ठापरिणतगजप्रेक्षणीयं ददर्श ॥९

Verse 10. *Had slipped the golden bracelet from his arm,*] This is a favorite idea with *Hindu* poets, and repeatedly occurs ; thus in the elegant drama of *Sacotala* ; *Dushmanta* says :

इदमिदं शिरैरन्तस्तापा द्विवर्णमणीकृतं  
 निशिनिशिभुजन्दस्तापाङ्गप्रसारिभिरश्रुभिः ।  
 अमभिलुलितन्याघाताङ्कं सुकुर्मणिवन्धनात्  
 कनकवलयं स्रस्तं स्रस्तं मयाप्रतिसार्यते ॥०

or in Sir Wm. Jones's version, "This golden bracelet sullied by the flame which preys on me, and which no dew mitigates, but the tears gushing nightly from my eyes, has fallen again and again on my wrist, and has been replaced on my emaciated arm."

Verse 11. *When with A'sha'rha's glooms*] The month *A'sha'd'ha* or *A'sha'r'ha* comprehends the latter part of June, and the commencement of July, and is the period about which the south-west monsoon, or rainy season usually sets in.

Verse 13. *In form some elephant,*] Thus in the *Pura'na Sarvaswa* clouds are described as महिषाश्च वराहाश्च मत्तमातङ्गरूपिणः *Shaped like buffaloes, boars and wild elephants.* In Chapman's *Bussy D'Ambois* they are said to assume,

In our faulty apprehensions

The forms of dragons, lions, elephants

And Shakespeare, although he omits the elephant, gives them with his usual overflow of imagery, a great variety of shapes.

Sometimes we see a cloud that's dragonish,

A vapour sometime like a bear or lion,

Long on the mass of mead-reviving dew,  
 The heavenly exile fixed his eager view ; 16  
 And still the melancholy tear suppressed,  
 Though bitterest sorrow wrung his heaving breast ;  
 Reflexion told what promise of delight,  
 Sprang from such gathering shades to happier sight, 20  
 Where the worn traveller is joyed to trace,  
 His home approaching, and a wife's embrace :

What hope alas was his ! yet fancy found,  
 Some solace in the glooms that deepened round, 24  
 And bade him hail amidst the laboring air,  
 A friendly envoy to his distant fair :  
 Who charged with grateful tidings might impart,  
 New life and pleasure to her drooping heart. 28

तस्य स्थित्वा कथमपि पुरः कौतुकाधानहेतो-  
 रन्तर्वाप्यश्चिरमहं चरो राजराजस्य दध्यौ ।  
 मेघाद्योके भवति सुखिनोऽप्यन्यथावृत्ति चेतः  
 कण्ठाक्षेपप्रणयिनि जने किं पुनर्दूरसंस्थे ॥१  
 प्रत्यासन्ने नभसि दयिताजीवितालम्बनार्थी  
 लीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्तिम् ।  
 स प्रत्ययैः कुटजकुसुमैः कल्पितार्घ्यं तस्यै  
 प्रीतः प्रीतिप्रसुखवचनं स्वागतं व्याजहार ॥४

A towered citadel, a pendant rock,  
 A forked mountain, or blue promontory,  
 With trees upon 't that nod unto the world,  
 And mock our eyes with air.

*Anthony and Cleopatra.*

Verse 20. *Sprang from such gathering shades to happier sight,* ] The commencement of the rainy season being peculiarly delightful in *Hindustan*, from the contrast it affords to the sultry weather immediately prepeding, and also rendering the roads pleasant, and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to the expected return of such persons, as are at this time absent from their family and home,

Cheered with the thought he culled each budding flower,  
 And wildly wooed the fertilizing power ;  
 ( For who ! a prey to agonizing grief,  
 Explores not idlest sources for relief ?  
 And as to creatures sensible of pain,  
 To lifeless nature, loves not to complain ? )

भूमज्ज्योतिःसखिसमस्तां सखिपातः क मेवः

सन्देशार्थाः क पटुकरयैः प्राणिभिः प्रापणीयाः ।

इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं यथाचे

Verse 32. The expression of this passage is somewhat different from its construction in the original, the simplicity of which perhaps unfits it for *English* verse: the sentiment has been translated rather than the words, which are to this effect: "A Cloud is but an assemblage of smoke, fire, wind and water, how therefore should tidings be obtained from it by those who have life, and sensible organs. The *Guhyaca* from his excessive affliction not remembering this, addressed his suit to it; and verily, those pained with desire, are unable to discriminate animated from inanimate beings." The author has here with great ingenuity apologized for the whole plan of his poem, and attributed the apparent absurdity of talking rationally to a Cloud, to the state of the *Yacsha's* mind. The term *Guhyaca* which occurs in the original, is an appellative of the same celestial being who is understood by the word *Yacsha* explained above. It is severally derived by Etymologists from गुह्य to conceal, गुह्य a disagreeable sound, or गुह्य a privy, because these beings are in charge of the treasures of Cuve'ra, emit unpleasant sounds, or are attached to sensual objects. A recent and superficial writer has derived it from गुह्य the podex, founded upon a legend cited in an Essay upon mount *Caucasus*, by Mr. Wilford, Asiatic Researches, Vol. 6, which has no relation to the followers of Cuve'ra; and has asserted that the dark souls of men addicted in this world to selfish gratification transmigrate into these demigods, a statement founded upon I know not what authority. On the contrary indeed they are amongst the highest forms which the second quality or that of passion attains,

गन्धर्वा गुह्यका यक्षा विद्धानुचराश्च वे ।

तथैवांशुरसः सर्वा राजसीपूतना गतिः ॥

Menu. 12. 47. See Sir Wm. Jones's translation. :

Due homage offered, and oblations made,  
The *Yacsha* thus the *Cloud* majestic prayed.

36

कामाक्षां हि प्रकृतिरुपयाचेतनाचेतनेषु ॥५॥

Verse 35. *And oblations made,]* The oblation of the blossoms of the *Cut'ija*, (*Nerium antidysentericum*) is called *Argha* (अर्घ) in the original, a religious rite which seems to be analogous to the libation of the earlier periods of the *Grecian* ritual. अर्घ in the *Amera Co'sha*, is described as a species of worship, and is perhaps more properly the act of offering a libation to a venerable person, or to a deity, although it also implies the oblation itself, otherwise denominated अर्घ्य; this oblation, of which water forms the basis, is presented in a cup, a shell, or any metallic oblong and boat shaped vessel; the vessel in the spoken dialects is called by a similar name (५५) *Argha*; indeed Mr. Wilford states, Asiatic Researches, 3, 364, & 8, 274, that *Argha* in Sanscrit means a boat, whence he deduces the ship *Argo*, &c. and whence with Mr. Bryant's assistance we may deduce the *Ark of scripture*: the Sanscrit word however has not been found in any of the vocabularies of the language with the import Mr. Wilford has assigned to it.

The oblation called *Argha* or *Arghya*, generally considered, comprises eight articles, thus enumerated,

आपः क्षीरं कुशाद्याणि दधिसर्पिश्च तण्डुलाः ।

यवाः सिद्धार्थकश्चैव अष्टाङ्गार्घ्यं प्रकीर्तितं ॥

"The eight-fold *Arghya* is formed of water, milk, the points of "*Cus'a* grass, curds, clarified butter, rice, barley, and white mustard." In the *A'cha'ra Ders'a* of *Sridatta*, in a passage quoted from the *Dēvi Pura'na*, they are stated somewhat differently, thus,

रक्तविल्वाक्षतैः पुष्पैर्दधिदूर्वाकुशैस्तिलैः ।

सामान्यः सर्वदेवानामर्घोयं परिकीर्तितः ॥

"The general *Argha* proper for any of the gods consists of Saffron, "the *Bél*, unbroken grain, flowers, curds, *Dūrva* grass, *Cus'a* grass, "and *Sesamum*." Water is not mentioned here, being considered as the vehicle of the whole: the same author adds, that should any of these not be procurable they may be supplied by the imagination,

अभावे दधिदूर्वादे मानसं वा प्रकल्पयेत् ॥

Besides the *Argha* common to all the Gods, there are peculiar ones for separate deities: thus we find a few new blown buds, are sufficient for a *Cloud*, and in the *Pura'na Sarvaswa* the *Argha* for the *Sun* is thus enumerated,

चन्दनोदकसंमिश्रं दत्त्वार्घ्यं कुसुमं रवेः ॥

"Having presented an *Arghya* to the *Sun* of water mixed with san-

Hail ! friend of INDRA, counsellor divine,  
Illustrious offspring of a glorious line ;

जातं वंशे भवनविदिते पुष्करावर्त्तकानां

dal, and flowers," and an oblation to the same planet as given by Mr. Colebrooke, Asiatic Researches, 5, 357 ; is said to consist of *Tila*, flowers, barley, water and red sanders. Water alone is also sufficient to constitute the *Argha*. In the articles which form the *Argha* of the *Hindus*, as well as in the mode of presentation, that of pouring it out or libating, we trace its analogy with the ancient libation ; of course wine could never enter into *Hindu* offerings of this kind, but we find that the *Greeks* had their (No. 1, see Appendix), or *sober sacrifices*, from which wine was excluded : these were of four kinds ; (No. 2, see Appendix) libations of water, (No. 3, see Appendix) of honey, (No. 4, see Appendix) of milk, and (No. 5, see Appendix) of oil ; which liquors were sometimes mixed with one another. According to *Porphyry* most of the libations in the primitive times were (No. 6, see Appendix). See *Potter's Antiquities of Greece*. We have here then *three* of the *four* fluid substances of an *Argha*, as first enumerated above, if we may compare the clarified butter with the oil : honey would of course be omitted on the same account as wine, being a prohibited article in *Hindu* law : with respect to the solid parts of the offering, a reference to the same authority will shew, that they consisted of green herbs, grains, fruits, flowers and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the *Sanscrit* formulæ.

**Verse 37.** *Hail ! friend of Indra,*] *Indra* is the sovereign deity of *Swerga*, or the *Hindu Olympus* ; the *Cloud* is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the *Jupiter tonans*, or (No. 7, see Appendix): the appellative *ममवत्* used in the original, is considered by Etymologists as irregularly derived from the passive form of *मह्* to adore, to worship.

**Verse 38.** *Illustrious offspring of a glorious line;*] According to the original, "Descended from the celebrated line of the *Pushcara'vartacas*," translated in a prose version of this passage, "Diluvian Clouds;" see *Colebrooke*, on *Sanscrit* and *Pra'crit* prosody, Asiatic Researches, Vol. 10. Clouds, agreeably to the *Brahma'n'da Pura'n'a* are divided into three classes according to their origin from fire, the breath of *Brahma'*, or the wings of the mountains, which were cut off by *Indra* (पञ्च). These latter are also called *पुष्करावर्त्तक* being especially the receptacles of water, thus in the *Pura'n'a Sarvaswa*,

पुष्करानाम ते मेवा दृहतस्तोयमत्सराः ।

पुष्करावर्त्तकास्तेन कारणेनेह शब्दिताः ॥

"The name *Pushcara'* is applied to those Clouds which are swollen -



Wearer of shapes at will ; thy worth I know,  
 And bold entrust thee with my fated woe ; 40  
 For better far solicitation fail,  
 With high desert, than with the base prevail.  
 Thou art the wretch's aid, affliction's friend !  
 To me, unfortunate, thy succor lend ; 44  
 My lonely state compassionate behold,  
 Who mourn the vengeance of the God of gold ;  
 Condemned amidst these dreary rocks to pine,  
 And all I wish, and all I love resign. 48  
 Where dwell the *Yacshas* in their sparkling fields,  
 And SIVA'S crescent groves surrounding gilds,

जन्मानि त्वां प्रकृतिपुरुषरूपमप्यधोः ।  
 तेनार्थित्वन्वयि विधिवशाद् रवन्मुर्गतोऽहं  
 याच्ञा मोघा वरमधिगुणे नाधमे लब्धकामा ॥६॥  
 सन्तप्तानान्वमसि शरणन्त्यबोद प्रियायाः  
 सन्देहं मे हर धनप्रतिक्रोधविज्ञे पितस्य ।  
 गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां  
 वाह्योद्यानस्थितहरशिरसन्दिकाधौतहर्म्या ॥७॥  
 त्वासाहृदस्पवनपदवीमुद्गृहीतालकान्ताः  
 प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसत्वाः ।

"with abundant water, and which are on that account termed *Push-  
 cara'vartaca*, (or receptacles of that fluid)."

Verse 39. *Wearer of shapes at will ;*] Or *Camarupa* from काम  
 desire, and रूप form, shape ; thus *Socrates*, in the Clouds,

(No. 8, see Appendix)

Soc : Why then,

Clouds can assume what shapes they will, believe me.

*Cumberland's Translation.*

Verse 40. *For better far solicitation fail, &c.*] This is a senti-  
 ment of rather an original strain, and indicates considerable eleva-  
 tion of mind : something of the same kind occurs in *Massinger's*  
*play of the Bondman*, where *Pisander* says,

I'd rather fall under so just a judge,  
 Than be acquitted by a judge corrupt, •  
 And partial in his censure.

Verse 46. *The God of gold ;*] *Cuve'ra*, see above.

Verse 50. *Where Siva's crescent realms surrounding gilds,*] The

Direct thy licensed journey, and relate,  
 To her who mourns in *Alaca* my fate ;  
 There shalt thou find the partner of my woes,  
 True to her faith, and stranger to repose ;  
 Her task to weep our destiny severe,  
 And count the moments of the lingering year ;  
 A painful life she leads, but still she lives,  
 While hope its aid invigorating gives ;  
 For female hearts, though fragile as the flower ;  
 Are firm, when closed by hope's investing power.

कः सन्नद्धे विरहविधुरान्त्वयुपेक्षेत जायां  
 न स्यादन्वोऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८  
 मन्दं मन्दं रुदति पवनसंलुब्धो यथा त्वं  
 वामस्यायं नदति सधुरं चातकस्ते समर्थः ।  
 गर्भाधानक्षमपरिचयाङ्गूनमावक्षमासाः  
 सेविष्यन्ते नयनसुभगं खे भवन्तस्वहाकाः ॥ ९

crest of Siva is the new moon, which is sometimes described as forming a third eye in his forehead; the *Himālaya* mountains amongst which we shall hereafter find *Caila'sa* to be situated, are Siva's favorite haunts; he also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of Cu'vera.

Verse 52. I have here taken a liberty with the order of the original, and brought the description of the *Yasha's* wife a little in advance, in order to preserve the description which follows of the Cloud's progress more connected: the *Hindu* poets are not very solicitous in general about arrangement, but it is possible that in this case I may not have improved upon that of *Calida'sa*. The 10th stanza of the *Sanscrit* corresponds with these lines.

Verse 53. *Alaca'* is the capital of Cu'vera, and the residence of his dependant deities.

Verse 56. *And count the moments of the lingering year ;]*  
*Tempora si numeres bene quæ numeramus amantes. Ovid.*  
 Or count the time like those who faithful love.

Verse 58. *While hope its aid invigorating gives ;]* Thus in the *Tristia* of Ovid, 3. 3. 16.

*Spesque tui nobis causa vigoris erit.*

And hope in you shall be our cause of strength.

Verse 60. The thought is not explained much more fully in the original than in the translation, but the allusion is sufficiently obvious: the poet treating the heart as a flower, assigns to Hope the

Still as thou ridest on the friendly gale,  
 Shall widowed wives thy march advancing hail ;  
 And all whom no tyrannic laws control,  
 Shall bless thy shadows, deepening as they roll : 64  
 The gentle breeze shall fan thy stately way,  
 In sportive wreathes the *Cranes* around thee play ;

ताञ्चावश्यं दिवसगणनातत्तरामे रूपती-

मव्यापन्नामविहृतगतिर्दृश्यसि भ्रातृजायां ।

आशावन्तः कुसुमसदृशं प्रायशो ह्यङ्गनानां

सद्यःपाति प्रणयि हृदयं विप्रयोगे रुचिम् ॥१०

कर्तुं यच्च प्रभवति महीसुच्छिन्नीभ्रामवन्त्यां

function of shutting up its petals, an office thus given by Dr. Darwin to some of his, "*Pellucid forms*."

- Guard the coy blossom from the pelting shower,  
 From each chill leaf the silvery drops repel,  
 And close the timorous floret's golden bell,  
 So should young Sympathy, &c. *Botanical Garden.*

Verse 62. *Shall widowed wives thy march advancing hail ;*]

This refers to the circumstances mentioned above : Note on V. 20.

Verse 63. *And all whom no tyrannic laws control,*] Or in the original, "Every one who is not dependant as I am upon the will of another."

Verse 65. Nothing can be more beautifully harmonious than the original language of this stanza : the exact adaptation of sound to sense, is a school boy absurdity, founded upon the excessive admiration entertained by early scholars of the expressiveness of the *Greek* tongue, and is a thing which experiment does not verify : general notions are all that can be conveyed by mere sounds, and although the harshness, or softness of the lines, which describe the steady or clamorous march of the *Greeks* or *Trojans*, (see the opening of the third Book of *Homer's Iliad*), may convey some ideas of discipline or disorder, yet to those who are ignorant of the precise meaning of the words, they can convey even those ideas but very imperfectly ; as far however as,

"The sound *can* be an echo to the sense,"

The present lines instance it very favorably ; and the मन्दं मन्दं रुदति &c. of the text proceeds as equably and as smoothly as the gentle breeze which it describes.

Verse 66. *Vala'ca'*, (वलाका) is said in Mr. Colebrooke's *Amera Co'sha*, to mean a *small Crane* ; the word is always feminine, and perhaps therefore means the female bird only ; indeed some of the Commentators on this poem call it the female of the *Vaca*, (वक)

Pleased on thy left the *Chātaca* along,  
Pursue thy path, and cheer it with his song ;

68

तच्छ्रुत्वा ते अवषट्पुष्पं गर्जितं मानसोक्ताः ।

*Ardea Torra and Putea* ; the rainy season is that of their gestation, which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original, गर्भाधान-  
क्षमपरिचयः —The periodical journeys and orderly flight of this kind of bird, have long furnished classical poetry with embellishments ; they are frequently alluded to by Homer, as are the wild geese, of which mention is also made below :—thus in the passage of the *Iliad*, referred to in the preceding note, and again, B. 2. 459.

(No. 9, see Appendix)

Not less their number than th' embodied cranes,  
Or milk white swans in *Asia's* watery plains,  
That o'er the windings of *Cyaster's* springs,  
Stretch their long necks and clap their rustling wings. *Pope*.

The translator has omitted *the geese*. *Milton* also describes the flight of these birds,

So steers the prudent *Crane*,  
Her annual voyage borne on winds.—*Paradise Lost*, 7. 436.

And again line 442.

Others on silver lakes and rivers bathed,  
Their downy breast,  
Yet oft they quit,  
The dank, and rising on stiff penons tower,  
The mid aerial sky.

Verse 67. The *Cha'taca* is a bird supposed to drink no water but rain water ; of course he always makes a prominent figure in the description of wet or cloudy weather ; thus in the rainy season of our author's, (ऋतुसंहार) *Ritu Sanha'ra* or assemblage of seasons

हृषाकुलैश्चातकपक्षिणां कुलैः । प्रयाचितास्तोयभरावलम्बिनः ॥

प्रयान्तिमन्दं नववारिधारिणः । बलाहकाः श्रोतमनोहरस्वनाः ॥

The thirsty *Cha'taca* impatient eyes,  
The promised waters of the laboring skies ;  
Where heavy Clouds with low but pleasing song,  
In slow procession murmuring move along.

In the translated *Amera Co'sha*, it appears that the *Cha'taca* is a bird not yet well known, but that it is possibly the same as the *Pipihā*, a kind of cuckoo, (*Cuculus radiatus*). The term वाम is rendered by the Commentators in general *left*, on the left side, but *Ra'mana't'h Terca'lanca'ra* interprets it *beautiful*, and maintains that the cry of birds to be auspicious should be upon the right side, not upon the left ; *Bharata Mallica* however cites astrological writers to prove, that the *Cha'taca* is one of the exceptions to this rule,

And when thy thunders soothe the parching earth,  
And showers expected, raise her mushroom birth ;  
The *Swans* for mount *Cailāsa* shall prepare,  
And track thy course attendant through the air.

72

Short be thy greeting to this hill addressed ;  
This hill with RĀ'MA'S holy feet impress ;

आकैलासाद्विषकिशलयच्छेदयोयेवन्तः

सम्पत्स्यन्ते नमसि भवतो रामहंसास्त्रहावाः ॥११॥

आपृच्छस्व प्रियसखसहस्रं तद्वृत्तमाविज्ञ्य शेषं

बन्धैः पुंसां रघुपतिप्रदैरङ्कितं मेखसज्जम् ।

वर्हिषश्चातकाश्चापायेनपुंसङ्किताः खगाः ।

शृगावा वामगाह्वराः सैन्यसम्पत्त्वक्षप्रदाः ॥

"Peacocks, *Cha'tacas*, *Chashas*, (blue jays) and other male birds, occasionally also *Antilopes*, going cheerfully along the left, give good fortune to the host." The *Greek* notions agreed with those of *Ra'mana'th* and considered the flight of birds upon the right side to be auspicious, the *Romans* made it the left, but this difference arose from the situation of the observer, as in both cases the auspicious quarter was the east; the (No. 10, see Appendix) facing the north and *Arusper* the south : in general, according to the *Hindus*, those omens which occur upon the left side are unpropitious. The musical accompaniment described in the text is perfectly classical, thus *Virgil* speaking of the birds has,

*Variae circumque supra'que*

*Aethera mulcebant cantu.*

Around, above, the birds of various kind,  
Charmed all the air with song.

*Aeneid* 7. 32.

Verse 71. "The *Ra'jahansas* desirous of going to the lake "*Ma'nasa*, shall accompany thee as far as *Caila'sa*, having laid in "their provisions for the road, from the new shoots of the filaments of "the stalk of the lotus;" This is the closer reading of the text. The *Ra'jahansa*, is described as a white *Gander* with red legs and bill, and together with the common *Goose* is a favorite bird in *Hindu* poetry : not to shuck *European* prejudice, I have in all cases substituted for these birds, one to which we are rather more accustomed in verse, the *Swan* ; which however owes its dignity to the idle fable of its musical death : the motion of the goose is supposed by the *Hindus*, to resemble the shuffling walk which they esteem graceful in a woman, thus in the *Ritu Sanha'ra*, or the *Seasons*, of our poet,

हंसैर्जिता सुवचिता गतिरङ्गनामम् .

Thy ancient friend, whose scorching sorrows mourn,  
 Thy frequent absence, and delayed return. 76  
 Yet ere thy ear can drink what love inspires,  
 The lengthened way my guiding aid requires ;

कावे कावे भवति भवतो यस्मि संयोगमेव

जि हवति शिरविरहम्' सुश्रुतो वाक्यसुखम् ॥१९

मार्गन्तावच्छु कथयतस्वत्प्रयाणानुरूपं

चन्द्रेण मे तदनु जसद ओषधि ओतमेवम् ।

Not with the goose the smiling fair,  
 In graceful motion can compare,

Mount *Caila'sa* is the destination of the Cloud, and the *Ra'jahansas* are supposed to migrate annually to the celebrated lake *Ma'nasa* or *Mánasasarobar*, which if it exists at all, lies in the bosom of the *Himá-laya* mountains, the supposed situation of the mythological *Caila'sa*.

Verse 73. The term *आपृच्छ* in the original does not seem to convey any very precise idea : if translated "ask," or "address," both which meanings may be affixed to it, is still leaves us in the dark as to the object of the address, or enquiry : one commentator explains it "ask the way," but this the *Yacsha* is to tell, not the mountain ; the others seem to agree that it means to address, that is perhaps to take leave of it &c. previous to its departure ; the cause of the friendship supposed to exist between the Cloud and mountain we shall have further occasion to notice.

Verse 74. *With Ra'ma's holy feet imprest ;*] In the original text we have, "marked with the venerable feet of *Raghupati*." This appellation is given to *Ra'ma*, as the most distinguished, the lord or master as it were, of the line of *Raghu*, an ancestor of that warrior and himself a celebrated hero and sovereign. *Ra'ma* is hence also termed *Ra'ghava*, (*राघव*) a regular derivative from *Raghu*, implying family descent ; the exploits of the two heroes form the chief subject of another poem by our author entitled *Raghuvansa*, (*रघुवंश*) or *the race of Raghu*. The commentator *Bharata Mallica* has taken much pains with the word *पदे* ; which occurs in the original and which being in the plural number he is apprehensive may be translated "with many feet," he therefore cites *Me'dini* to shew that it may have other senses, and that it also implies the mark of a foot, or a mark, an impression in general, and that consequently we may render the passage "the hill whose sides are marked with many traces of *Ra'ma*, or, with many impressions of his feet."

Verse 77. To drink with the ear is a figurative expression, common in *English* and classical writers, Thus *Shakespeare*,

Oft on whose path, full many a lofty hill, •  
 Shall ease thy toils, and many a cooling rill ; 80  
 Rise from these streams and seek the upper sky ;  
 Then to the north with daring pinions fly :  
 The beauteous *Sylphs* shall mark thee with amaze,  
 As backward bent thou strik'st their upward gaze, 84

खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र  
 क्षीणः क्षीणः परिवर्तु पयः श्रोतसाक्षोपयुज्य ॥१३  
 अत्रैः शृङ्गं वहति पवनः किंखिदित्यन्तु क्षीमि-  
 दं होत्साहसकितचकितं सुग्धसिद्धाङ्गनाभिः ।

My ear hath not yet *drunk* a hundred words,  
 Of that tongue's utterance, yet I know the sound.  
*Romeo and Juliet.*

And Horace in the 13th Ode of the 2nd Book,  
*Pugnas et exactos tyrannos,*  
*Densum humeris bibit aure vulgus.*  
 But thronging crowds will press to hear,  
 And *drink* the strain with eager ear,  
 That tells of bloody fight, or sings,  
 The downfall of tyrannic kings.

Verse 80. In the construction of the text of the original, a pleasing artifice occurs, of which *Hindu* poets are in the frequent use ; the repetition of the same word in order to increase its force, heighten its effect, thus we have above, खिन्नः खिन्नः and क्षीणः क्षीणः or "weary, weary ; feeble, feeble ; you may repose, &c." In no language perhaps has this figure been carried farther than in the *English*, and it may be a question whether in the well known,

Fallen, fallen,  
 Fallen, fallen,  
 Fallen from his high estate.

we may not be justified in saying, "something too much of this." A fine instance of the figure occurs in Horace's masterly *Ode*.—*Iustum et Tenacem, &c.*

*Ilion, Ilion.*

*Fatialis incestusque iudex,*  
*Et mulier peregrina vertit in pulverem.*  
 The stranger Harlot, and the judge unjust,  
 Have levelled *Ilion, Ilion*, with the dust.

Verse 81. We now begin the geographical part of the Poem, which as far as it can be made out through the difference of ancient and modern appellations, seems to be very accurately conceived ; the two extreme points of the Cloud's progress are the vicinity of *Na'gpur*, as mentioned in the note on Verse 1, and the mountain

In doubt if by the gale abruptly torn,  
 Some mountain peak along the air is borne :  
 The ponderous *Elephants* who prop the skies,  
 Shall view thy form expansive with surprize ; 88  
 Now first their arrogance exchanged for shame,  
 Lost in thy bulk their long unrivalled fame.  
 Eastward where various gems with blending ray,

स्थानादक्षात्तरसनिषुवाद्यतोदङ्मुखः सः

दिङ्नागानां पथि परिहरन् स्यूतहस्तावहेपान् ॥१३

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्पु रक्षा-

*Cailāsa*, or rather the *Himālaya* range. During this course the poet notices some of the most celebrated places, with the greater number of which we are still acquainted. In the first instance we have here his direction due north from the mountain of *Rāmagiri* ; and we shall notice the other points as they occur.

**Verse 83.** Literally the wives of the *Sidd'has* ; the *Sidd'has* are originally human beings, but who by devout abstraction have attained superhuman powers, and a station apparently intermediate between men and Gods : they tenant the upper regions of the air.

**Verse 86.** *Some mountain peak along the air is borne :*] Thus *Lucretius*, 4, 140.

*Interdum magni montes avulsague saxa,  
 Montibus anteire and solem subcedere propter.*

Mountains hence,

And mountain rocks torn from their base abrupt,  
 Seem oft to hover, blotting now the sun.

*Good's translation.* Also, B. 6. 188.

*Quum montibus adsimilata,*

*Nubila portabunt venti transversa per auras,*  
 For mark what Clouds of mountain bulk the winds,  
 Drive through the welkin when the tempests rave. *Ibid.*

**Verse 87.** Each of the four quarters, and the four intermediate points of the compass, has according to the *Hindus*, a regent or presiding deity ; each of these deities also has his male and female elephant ; the names of them all are enumerated in the *Amera Cōsha* : see *Mr. Colebrooke's translation*.

**Verse 91.** A reference to the map will shew, that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the *Vind'hya* chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the *Hindus* of the *Vind'hya* hills, as we shall again have occasion to remark.



In INDRA'S bow o'er yonder hillock play, 92  
 And on thy shadowy form such radiance shed,  
 As Peacock's plumes around a CRISHNA spread,  
 Direct thy course ; to Ma'las smiling ground,  
 Where fragrant tillage breathes the fields around ; 96

इन्द्रोकायात्मभवति धनुःखण्डमाखण्डलस्य ।

येन श्यामं वपुरतितरां कान्तिमापत्यते ते

वर्हेष्वेव स्फुरितरुचिना गोपवैशस्य विष्णोः ॥१५॥

त्वयायत्तं कषिफलमिति भूविलासानभिज्ञैः

प्रीतिस्त्रिग्वैर्जनपदवधूलोचनैः पीयमानः ।

Verse 92. Indra's bow is the *Rain-bow*.

Verse 93. The body of Crishna is represented of a dark blue color, and the plumes of the peacock are frequently arranged upon the images of this deity : the plumage of this bird has been often compared to the *Rain-bow* ; thus Milton in the 7th Book, line 445, of *Paradise lost*.

Whose gay train,  
 Adorns him colored, with the florid hue,  
 Of *Rain-bows*, and starry eyes.

The color of the Cloud, and that of the deity being similar, we thus have a very close and pleasing comparison.

Verse 95. It is not easy after the lapse of ages to ascertain precisely the site of several places enumerated in the poem before us. The easterly progress of the Cloud, and the subsequent direction by which he is to reach the mountain *A'mracu't'a*, prove that the place here mentioned must be somewhere in the immediate vicinity of *Ruttunpoor*, the chief town of the northern half of the province of *Cheteesger'h*, and described in Captain Blunt's tour, *Asiatic Researches*, Vol. 7, and also in that of the intelligent though anonymous traveller, in the *Asiatic Annual Register*, for 1806. The only modern traces that can be found of it are in a place called *Malda*, a little to the north of *Ruttunpoor*. In *Ptolemy's* map there is a town called *Maleta*, and situated with respect to the *Vind'hya* mountains, similiary with the *Ma'la* of our poet. I should have supposed that the *Ma'la* mentioned from the geography of the *Pura'nas* by *Mr. Wilford*, (*Asiatic Researches*, 8, 336), was the same with the place alluded to in the text of *Ca'lida'sa*: if however that gentleman is correct in applying the name to the *Ma'lbhoom* of *Midnapoor*, it will be much farther to the east than will do for our present purpose, and must be an entirely different place. There is little reason to think that either of these *Ma'las* are the country of the *Malli* who are mentioned by *Pliny*, and who are more probably the same with the (No. 11, see Appendix) of *Arrian*, and the inhabitants as is stated by Major *Rennell* of the province of *Multan*.

Thy fertile gifts, which looks of love reward,  
 Where bright-eyed Peasants tread the verdant sward.  
 Thence sailing north and veering to the west,  
 On *A'mracu'tas* lofty ridges rest ; 100  
 Oft have thy showers the mountain's flames allayed,  
 Then fear not wearied to demand its aid ;  
 Not e'en the vilest, when a falling friend,  
 Solicits help it once was his to lend, 104  
 The aid that gratitude exacts denies ;  
 Much less the virtuous shall the claim despise.

सद्यः सीरोत्कण्ठसुरभि चेतमारुह्य मालं  
 किञ्चित्पश्चाद् वज्र लघुगतिर्भूय एवोत्तरेण ॥ ९  
 त्वामासारप्रथमितवनोपप्लवसाधुसूत्रा  
 वक्ष्यत्यध्वन्मपरिगतं साधुमानामृकूटः ।  
 न क्षुद्रोऽपि प्रथममुक्ततापेक्षया संश्रयाय  
 प्राप्ते मित्रे भवति विमुखः किं पुनर्यस्तयोच्चैः ॥ १०

Verse 100. The course pointed out to the Cloud, and an allusion which follows to the vicinity of the *Nermada* river, furnish us with reasons for supposing, that the mountain here mentioned, is that more commonly designated by the name of *Omercuntuc*. The change of sound is not more violent, than it is in a number of evident corruptions from the *Sanscrit* language, now current in the dialects of *India*. The term *A'mracu'ta* means the *Mango Peak*, and refers to the abundance of Mango trees in the incumbent and surrounding forests. Should this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word *Omercuntuc*, in a prefatory note to a pleasing little oriental poem, published in *England*, called the *Metamorphosis of Sona*. The author of that note imagines the proper name to be *Omer Chandaca* and he is happy in the affinity of the sound, though not in his definition of the sense, as "*the district of Omer*," is exceedingly unmeaning, and erroneous. *Amera Chandaca* might mean the "*immortal portion*," but I do not know of any reason for assigning such an epithet to the mountain in question.

Verse 103. The *Hindus* have been the object of much idle panegyrio, and equally idle detraction ; some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized, and there are many of the *European* residents in *India*, who scarcely imagine that the natives of the country ever heard of such a sentiment. To

When o'er the wooded mountain's towering head,  
 Thy hovering shades like flowing tresses spread ; 108  
 Its form shall shine with charms unknown before,  
 That heavenly hosts may gaze at, and adore ;  
 This earth's round breast ; bright swelling from the  
 [ground,  
 And with thy orb as with a nipple crowned. 112  
 Next bending down-wards from thy lofty flight,  
 On *Chitracut'a's* humbler peak alight;  
 O'er the tall hill thy weariness forego,  
 And quenching rain-drops on its flames bestow ; 116  
 For speedy fruits are certain to await,  
 Assistance yielded to the good and great.

अन्नोपान्तः परिणतफलद्योतिभिः काननान्म-

स्वय्यारुढे शिखरमचलः क्षिप्रवेणीसवर्णे ।

नूनं यास्यत्वमरुर्निधुनप्रक्षणीयामवस्थां

मध्ये श्यामः स्तन इव भूवः शेषविस्तारपाण्डुः ॥१८

अध्वक्कान्तमतिमुत्सगतं सानुमंश्चित्कूट

स्तुङ्गेनत्वाङ्गलदशिरसारव्यतिस्त्राघमानः ॥

आसीरेणत्वमपिशमयेस्तस्यनैदाघमग्निं

सङ्गावार्हः फलतिनचिरेणोपकारोमहत्सु ॥१९

them, and to all detractors on this head, the above verse is a satisfactory reply, and that no doubt of its tenor may remain, I add the literal translation of the original passage. "Not even a low man  
 "when laid hold of for support by a friend, will turn away his face  
 "with forgetfulness of former kindness ; how therefore should the  
 "exalted act thus."

Verse 112. We have something of this comparison reversed in Shakespeare's beautiful song.

Hide, oh hide, those hills of snow,  
 Which thy frozen bosom bears,  
 On whose tops the pinks that grow,  
 Are of those that April wears.

Verse 113. The mountain here mentioned must be in the vicinity of *Omercuntuc*, and part of the same range ; the name signifies, "the variegated or wonderful peak," and is applied to a number of hills ; the most famous hill of this name, as was mentioned in the first note, is situated in *Bendelc'hand*.

Thence journeying onwards *Vind'hya's* ridgy chain,

स्थित्वा तस्मिन् वनचरवधूस्तुक्कुञ्जे सुहृत्

**Verse 119.** The *Vind'hya* range of mountains holds a very distinguished station both in the mythology and geography of *Hindustan*, these points are both discussed at some length in the *tour from Mirzapore to Nagpore*, already cited, and as in those passages which I have been able to investigate, I find a perfectly accurate statement, I shall here transcribe the words of its author.

"*Bind'h*, in *Sanscrit* named *Vind'hya*, constitutes the limit between *Hindustan* and the *Deccan*, the most ancient *Hindu* authors assign it as the southern boundary of the region, which they denominate *A'ryabhūma* or *A'ryavarta*. Modern authors, in like manner make this the line which discriminates the northern from the southern nations of *India*. It reaches almost from the eastern to the western sea : and the highest part of the range, deviates little from the line of the tropic. The mountainous tract, however, which retains the appellation, spreads much more widely ; It meets the *Ganges*, in several places towards the north ; and the *Goda'vari* is held to be its southern limit.

*Sanscrit* etymologists deduce its name from a circumstance to which I have just now alluded ; it is called *Bind'hya*, says the author of a Commentary on the *Amerco'sha*, because "people think (ध्यावन्ति) the progress of the sun is obstructed (वेद्य) by it ; suitably to this notion, the most elevated ridge of this tropical range of mountains is found to run from a point, that lies between *Chhota Nagpore*, and *Palamu*, to another that is situated in the vicinity of *Oujein*. But the course of the *Nermada'* river better indicates the direction of the principal range of the *Vind'h* hills. From *A'mracu't'a*, where this river has its source, on the same spot with the *Sone*, and the *Hatsu*, to the gulf of *Cambaya*, where it disembogues itself into the sea, the channel of the *Nermada'* is confined by a range of hills, or by a tract of elevated ground, in which numerous rivers take their rise ; and by their subsequent course towards the *Sone* and *Jamuna* on one side, and towards the *Tapti* and *Oodaver* on the other, sufficiently indicate the superior elevation of that tract through which the *Nermada'* has forced its way.

The vast extent of this mountainous tract, contrasted with the small elevation of these hills, viewed from the plains of *Hindustan*, has furnished grounds for a legend, to which the mythological writings of the *Hindus* often allude ; *Vind'hya* having once prostrated himself before his spiritual guide, *Agastya*, still remains in that posture by command of the holy personage. This humiliation is the punishment of his presumption in emulating the lofty height of *Himālaya* and *Meru*. According to this legend, *Vind'hya* has one foot at *Chunar* : and hence the real name of that fortress is said to be *Cherena'dri* (चरणाद्रि) his other foot is, I think placed, by the same legend, in the vicinity of *Gaya'* : the vulgar, very inconsistently, suppose the head of the prostrate mountain, near the temple of *Vind'hya Va'sini*, four miles from *Mirzapore*."

And *Re'vá's* rill that bathes its foot attain ; 120  
 Where amidst rocks whose variegated glow,  
 The royal elephant's rich trappings show,  
 Arduous she winds, and next through beds of flowers,  
 She wins her way, and washes *Jambu'* bowers ; 124  
 Here the soft dew's thy path has lost resume,  
 And sip the gelid current's rich perfume,  
 Where the wild Elephant delights to shed,  
 The juice exuding fragrant from his head ; 128  
 Then swift proceed, nor shall the blast have force,  
 To check with empty gusts thy ponderous course.

तोयोत्सर्गं द्रु ततरगतिस्तत्परं वर्त्मतीर्थः ।

रेव्वां द्रव्यस्युपलविषमे विन्ध्यपादे विशीर्षां  
 भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गङ्गस्य ॥२०॥

तस्यास्ति क्लृप्तैर्वनगजमदैर्वासितं वान्तवृष्टि-

जम्बूकुञ्ज प्रतिहतरयं तोयमादाय गच्छेः ।

अन्तःसारं घन तुलयितुं नानिलः शक्यति त्वं

रिक्तः सञ्चो भवति हि लघुः पर्यता गौरवाय ॥२१॥

Verse 120. The *Réva'* is a name of the *Nermada'* river, which as we have seen in the preceding note, rises from the mountain *A'mra-cu't'a* or *Omerguntuc*. It may be here observed that the rivers are always personified by the *Hindus*, and are in general female personifications. Thus we have *Ganga'* the daughter of *Ja'hnu*, *Yamu-na*, the daughter of the *Sun*, and *Re'va'* or *Nermada'* the daughter of *Himāla*, as is said in the hymn, translated from the *Vāyu Pura'na*, and given by Captain Blunt, Asiatic Researches, 7, 103. The names of the *Nermada'* river are thus stated in the *Amera Co'sha*,

रेवात नर्मदा सोमोद्भवा मेकलकन्यका

"*Re'va'*, *Nermada*, *Sómódbhavá* and *Mecala-Canyacá*" which are explained by the best Commentators, thus, "*who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mecala*;" the last term is applied either to the *Vind'hya* mountain, or is considered to be the name of a *Rishi* or saint, and progenitor of the river Goddess. Tradition has assigned to this river a very *Ovidian* kind of tale, which is related in Captain Blunt's tour, and which has been repeated in verse, with much elegance and spirit, by the author of the *Metamorphosis of Sona*.

Verse 124. *Jambu' bowers* ;] The rose apple (*Eugenia Jamboo*).

Verse 127. The juice exuding fragrant from his head ;] It is rather extraordinary that this juice which exudes from the temples

Reviving nature bounteous shall dispense,  
 To cheer thy journey, every charm of sense ; 132  
 Blossoms with blended green and russet hue,  
 And opening buds shall smile upon thy view ;  
 Earth's blazing woods in incense shall arise,  
 And warbling birds with music fill the skies. 133  
 Respectful Demigods shall curious count,  
 The chattering Storks in lengthening order mount ;

नीपं दृष्ट्वा हरितकपिशं केयूरैर्बद्धं-१  
 राविर्भूतप्रथमसुकुलाः कन्दलीशानुकम्बम् ।  
 दग्धारण्यैश्चधिकसुरभिं गन्धमाघ्राय चोर्व्याः  
 शारङ्गास्तेजलवसुचः स्त्रचयिष्यन्ति मार्गम् ॥१२  
 अम्भोविन्दुपहृणरभसांश्चातकान्नीचमायाः

of the elephant, especially in the season of rut, should have been unnoticed by writers on natural history. I have not found any mention of it in the works of Buffon, nor in the more recent publication of Shaw ; neither do any other writers on this subject seem to have observed it : the author of the Wild sports of the East states that " on each side of the elephant's temples there is an aperture about the size of a pin's head, whence an ichor exudes ;" but he does not appear to have been aware of its nature ; indeed his descriptions though entertaining are frequently defective, owing to his extreme ignorance of the languages, the literature of which he so liberally devotes to the flames : in the *Amera Cōsha* this fluid is termed मदः and दानं and the elephant while it flows is distinguished by the terms प्रभिन्नो गज्जितो मत्तः from the animal out of rut, or after the juice has ceased to exude, and who is then called उद्धान्तः or निर्मादः all these names are expressive of the circumstances ; the exudation and fragrance of this fluid is frequently alluded to in *Sanscrit* poetry ; its scent is commonly compared to the odor of the sweetest flowers and is then supposed to deceive and attract the bees : these circumstances occur in this passage from a work already referred to, the *Ritu Sanha'ra*,

वनद्विपानां नवतोययास्त्रनैः मदान्वितानां स्वनतां सुष्ठुर्मुहः ।  
 कपोलदेश विमलतोयसप्रभा अम्भकूपयूथैर्भेद वारिभिस्तताः ॥

Roars the wild Elephant inflamed with love,  
 And the deep sound reverberates from above ;  
 His ample front like some rich lotus shews,  
 Where sport the bees, and fragrant moisture flows.

Shall mark the *Châtacas* who in thy train,  
 Expect impatiently the dropping rain: 140  
 And when thy muttering thunders speak thee near,  
 Shall clasp their brides half extasy, half fear.  
 Ah ! much I dread the long protracted way,  
 Where charms so numerous spring to tempt delay ; 144  
 Will not the frequent hill retard thy flight,  
 Nor flowery plain persuade prolonged delight ?  
 Or can the Peacock's animated hail,  
 The bird with lucid eyes, to lure thee fail ? 148

अथीभूताः परिगणयानिर्द्दिशन्तोवल्गाकाः ॥  
 त्वामासाद्यस्तनितसमये मानयिष्यन्ति सिद्धा  
 स्त्रोत्कम्भानिप्रियसङ्घचरी सन्ध्यामालिङ्गितानि ॥१३  
 उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं विद्यासोः  
 कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ।  
 शुक्लापाङ्गैः सज्जनयनैः स्वागतीकृत्य केकाः  
 प्रत्युद्यातः कथमपि भवान् गन्तुमाशु व्यवस्थेत् ॥१४

Verse 147. Or can the Peacock's animated hail,] The wild peacock is exceedingly abundant in many parts of *Hindustan*, and is especially found in marshy places ; the habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair ; the peacock is therefore always introduced in the description of cloudy or rainy weather, together with the *Cranes* and *Châtacas*, whom we have already had occasion to notice. Thus in a little poem descriptive of the rainy season, &c. entitled *Ghatacarpara*, (घटकपर्पर) the author says, addressing his mistress,

मवाम्बुसत्ताः शिखिनो मदन्ति मेघागमे कुन्दसमानदन्ति ॥

Oh thou whose teeth enamelled vie,  
 With smiling *Cunda's* pearly ray ;  
 Hear how the Peacock's amorous cry,  
 Salutes the dark and cloudy day.

And again in one of the *Satacas* or *Centos* of *Bhartri Hari*, where he is describing the same season,

शिखिकुल कलकेका एव रम्या वतान्ताः ।

सुखिनमसुखिनम्बा सर्व्वसुखसद्व्ययन्ति ॥

When smiling forests whence the tuneful cries,  
 Of clustering pea fowls shrill and frequent rise,  
 Teach tender feelings to each human breast,  
 And please alike the happy or distressed.

Lo! where awhile the Swans reluctant cower,  
*Dasarn'a's* fields await the coming shower:  
 Then shall their groves diffuse profounder gloom,  
 And brighter buds the deepening shade illumine: 152  
 Then shall the ancient tree whose branches wear,  
 The marks of village reverence and care,  
 Shake through each leaf, as birds profanely wrest,  
 The venerend boughs to form the rising nest. 156

पाण्डुच्छायोपवनवृक्षयः केतकेः स्रुचिभिर्नै-  
 नीहारनैर्बृहवलिभुजामाकुल पामचैत्याः ।  
 तस्यासन्ने परिणतफलस्यामजम्बूवनान्ताः  
 सम्यत्सन्ने कतिपयदिनस्यायिहं वा दशार्णाः ॥१५॥

Verse 150. *Dasa'rn'a's fields await the coming shower :*] No traces of this name are to be found in modern maps ; it is enumerated in Major Wilford's lists from the *Pura'nas*, Asiatic Researches, Vol. 8, amongst the countries situated behind the *Vind'hya* mountains, and corresponds according to him with the *Dosarene* of *Ptolemy* and the *Periplus* ; *Ptolemy's* map has also a *Dosara* and *Dosaronis Fluvium*, and in the *Paura'nic* list of rivers, there is also a *Dosa'rna* river, which is said to rise from the mountain *Chitracu't'a*. It may possibly correspond at least in part with the modern district of *Cheteesger'h*, as the etymology of both words refers to similar circumstances, *Cheteesger'h* is so named from its being supposed to comprise *Thirty-six forts*, and according to *Bharata*, the Commentator on our text, *Dasa'rna* is derived from *Das'a*, (दश) Ten, and *Rina* (रिण), a strong hold or *Durga*, the Droog of the Peninsula, and thence means the district of the *Ten-citadels*.

Verse 153. *Then shall the ancient tree &c.*] A number of trees receive particular veneration from the *Hindus*, as the *Indian fig*, the *Holy fig tree*, the *Myrobalan* trees, &c. In most villages there is at least one of these which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and receives the *Prana'm* or veneration in inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet गृहवलिभुज are the *Vacas* or *Cranes* ; the term signifies, " who eats the food of his female," गृह commonly a house, meaning in this compound a wife ; at the season of pairing it is said, that the female of this bird assists in feeding the male, and the same circumstance is stated with respect to the crow, and the sparrow, whence the same epithet is applied to them also.



Where royal *Vidis'ā* confers renown,  
 Thy warmest wish shall fruit delightful crown :  
 There *Ve'travati's* stream ambrosial laves,  
 A gentle bank with mildly murmuring waves, 160  
 And there her rippling brow and polished face,  
 Invite thy smiles, and sue for thy embrace.  
 Next o'er the lesser hills thy flight suspend,  
 And growth erect to drooping flowerets lend ; 164  
 While sweeter fragrance breaths from each recess,  
 Than rich perfumes the hireling-wanton's dress.

तेषां दिक्षु प्रथितविदिशा लक्षणां राजधानीं  
 गत्वा सद्यः फलमतिमहत् कामुकत्वस्य लब्ध्वा ।  
 तीरोपान्तस्तनितसुभगं पास्वसि खादु यज्ञात्  
 सभ्रमङ्गं सुखमिव पयो वेत्तवत्पाशलोन्मि ॥२६॥  
 नीचैराख्यं गिरिभधिवसेस्तत्र विश्रामहेतो-  
 र्स्वत्सम्पर्कात् पुलकितमिव प्रौढपुष्पैः कदम्बैः ।  
 यः पश्यन्तीरतिपरिमखोद्गारिभिर्नागराणा-  
 मृद्धामानि प्रथयति शिलावेशसुभिर्यौवनानि ॥२७॥

Verse 157. • Where royal *Vidis'a* confers renown,] *Vidis'a* is described as the capital of the district of *Dasa'rn'a*. It appears to be the modern *Bhilsah* in the province of *Malwa*. It is still a place of some note, and is well known in *India* for the superior quality of the *Tobacco* raised in its vicinity.

Verse 159. The *Ve'travati* is the modern *Betwah* ; it rises on the north side of the *Vind'hya* chain, and pursuing a north-easterly course of 340 miles, traverses the province of *Malwa*, and the south-west corner of *Allahabad* and falls into the *Jumna* below *Calpes* ; in the early part of its course it passes through *Bhilsah* or *Vidis'a*.

Verse 163. Next o'er the lesser hills thy flight suspend,] The term in the text नीचैराख्यं गिरिं is explained by the Commentators, to signify either the hill named *Nichais* ; a mountainous range of little note ; or, of little elevation. It is of no great moment but perhaps the latter, which meaning we select, is the most satisfactory.

Verse 164. And growth erect to drooping flowerets lend ;] This passage more literally rendered is "that hill which with upright flowers is like the body with its hair on end ;" the erection of the hairs of the body is with the *Hindus* constantly supposed to be the effect of pleasure or delight.

On *Naga Nadi's* banks thy waters shed, '   
 And raise the feeble jasmin's languid head ; 168   
 Grant for a while thy interposing shroud,   
 To where those damsels woo the friendly Cloud,   
 As while the garland's flowery stores they seek,   
 The scorching sun beams singe the tender cheek, 172   
 The ear-hung lotus fades, and vain they chase,   
 Fatigued, and faint, the drops that dew the face.   
 What though to northern climes thy journey lay,   
 Consent to track a shortly devious way ; 176

विश्रान्तः सन् ब्रज नगनदीतीरजातानि सिञ्च-

च्च द्यानानां नवजलकयैर्युधिकाजालकानि ।

गण्डस्त्रेदापनयनरजाक्लान्तकथोत्प्लानां

छायादामात् क्षणपरिचितः पुष्पलावीसुखानाम् ॥१८

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशं

सौधोत्सङ्गं प्रणयविमुक्तो मास भूर्जजयिन्याः ।

Verse 167. On *Naga Nadi's* banks] Some of the Commentators notice various readings of the name of this river, which occurs as given in the translation *Naganadi*, (नगनदी) the mountain stream; *Nava Nadi*, (नवनदी) the new river; and *Vananadi*, (वननदी) the forest river. It is probably one amongst a number of small streams falling from the *Vind'hya* range of hills, and indeed the whole province of *Malwa* abounds in water, so that as is stated in the *Ayeen Akbery*, "you cannot travel two or three *cose*, without meeting with streams of good water, whose banks are shaded by the wild willow and other trees, and decorated with the *hyacinth* and other beautiful and odoriferous flowers." Gladwin's translation, Vol. 2. I have given the preference to the *Naga Nadi* as above, from finding a river west of the *Betwah*, which we have crossed, named the *Pa'rbatty*, and which rising in the *Vind'hya* chain runs north-west, till it joins another called in Arrowsmith's map the *Sipra*, and the two together fall into the *Chumbul*: the word *Pa'rbatty* or *Pa'r-rati* means sprung from the mountains, and *Naga Nadi*, as I have mentioned, bears a similar import; so that they possibly are synonyms of the same stream.

Verse 171. \*As while the garland's flowery stores they seek,] The use of garlands in the decoration of the houses and temples of the *Hindus*, and of flowers in their offerings and festivals, furnishes employment to a particular tribe or cast, the *Ma'la'caras* or wreath makers; the females of this cast are here alluded to.

To fair *Ujjaini*'s palaces and pride,  
 And beautiful daughters, turn awhile aside ;  
 Those glancing eyes, those lightning looks unseen,  
 Dark are thy days, and thou in vain hast been. 180  
 Diverging thither now the road proceeds,  
 Where eddying waters fair *Nirvind'hya* leads,  
 Who speaks the language amorous maids devise,

विद्युद्दामस्फुरितचकितैस्तत्र पौराङ्गनागं  
 लोलापाङ्गुर्यदि न रमसे लोचनेर्वद्वितोऽसि ॥१८  
 वीचिचोभस्तनितविह्वलशेषिकाञ्चीगुप्तायाः  
 संसर्पन्त्याः स्वस्वितसुभगं दर्शितावर्त्तनाभेः ।

Verse 177. *Ujjaini*, or the modern *Oujein*, is supposed to have been the residence of our poet, and the capital of his celebrated patron, *Vicrama'ditya* ; few cities perhaps can boast of a more continuous reputation, as it has been a place of great note from the earliest periods of *Hindu* tradition, down to the present day. It is now in the possession of the family of *Sindiah*, and is the capital of his territories. A full and highly interesting account of it is to be found in the sixth Volume of the *Asiatic Researches*, in the narrative of a journey from *Agra* to this city by the late *Dr. Hunter* ; a gentleman, the activity of whose mind was only equalled by the accuracy of his judgment, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions. His recent death has inflicted a severe blow upon literature in general, and particularly upon the literature of the east.

Verse 179: *Those lightning looks unseen,*] Thus *Tasso* speaking of *Clorinda*

*Lampeggiar gli occhi e folgorar gli sguardi*

Keen flash her eyes, her looks like lightning glow.

Verse 180. *Dark are thy days,*] The expression of the poet is simply "if you do not enjoy the glances, &c. you are defrauded," (वद्वितोऽसि) and the Commentators explain it by adding, "of the object of your life." That is, if you have not seen these beauties, you might as well have been blind, or not have existed at all, this compliment is rather hyperbolic but we are acquainted with it in *Europe*, and the *Italian* proverb, "He who has not seen *Rome* has not seen any thing" conveys a similar idea.

Verse 182. *Fair Nirvind'hya leads,*] This stream has not been found by name in the maps, but a number of small rivers occur between the *Parbatty*, and the river mentioned below, the *Sipra*, one of which must be the *Nirvind'hya* of the poet: the four following lines descriptive of the female personification of the current are Englished, rather with respect to the sense, than the words, the plainness of which

The lore of signs, the eloquence of eyes,  
 And seeks with lavish beauty to arrest,  
 Thy course, and woo thee to her bridal breast,  
 The torrent passed, behold the *Sind'hu* glide,  
 As though the hair-band bound the slender tide; 188  
 Bleached with the withered foliage that the breeze,  
 Has showered rude from overhanging trees;  
 To thee she looks for succor to restore,  
 Her lagging waters, and her leafy shore. 192  
 Behold the city whose immortal fame,  
 Glows in *Avanti's* or *Vis'álá's* name!

निर्विन्ध्यायः पथि भव रसाभ्यन्तरं सन्निपत्य

स्त्रीणामाद्यं प्रणयिवचनं विन्धमो हि प्रियेषु ॥२०॥

वेषीभूतप्रतनुसखिलासावतीतस्य सिन्धुः

पाण्डुच्छाया तटवृक्षतन्मन्त्रिभिर्जीर्णपथैः ।

सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती

कार्श्यं येन त्यजति विधिना सं त्वयैवोपमाद्यः ॥२१॥

प्राध्यावन्ती हृदयनकयाकोविदपानवृद्धानु

might perhaps offend European fastidiousness. There is not however any one of *Ca'lida'sa's* river-ladies who behaves so indecorously as several of *Drayton's* similar personifications, and there is not one of them possessed of speech at all, to say nothing of such speech as is made use of by the *Hayle*, and other like "lusty nymphs," of that author's *Poly-olbion*.

Verse 187. *Behold the Sind'hu glide,*] This is a stream also with which the maps are not acquainted by name; as however it is the nearest river to *Oujein*, it may probably be the same with that now called *Ságarmuttee*; the river having been diminished by the preceding hot weather, the poet compares it to a long single braid of hair, and conformably to the personification of it as a female; he supposes the braid to have been bound in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent: a custom we shall again be called upon to notice.

Verse 192. The synonymes of *Oujein* are thus enumerated in the vocabulary of *Hémachandra*.

उज्जयिनीसाहिवासावन्ती पुष्पकरादिनी

*Ujjayini, Vis'álá, Avanti, and Pushpakaran'dini*.

Renowned for deeds that worth and love inspire,  
 And bards to paint them with poetic fire : 196  
 The fairest portion of celestial birth,  
 Of INDRA'S paradise transferred to earth ;  
 The last reward to acts austere given ;  
 The only recompense then left to heaven. 200

पूर्वोद्दिष्टमनुसर पुरीं श्रीविशाखां विशाखाम् ।

खलीभूते सुचरितफले स्वर्गिणः गां गतानाम्

शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत् खण्डमेकम् ॥२९

Verse 195. *Renowned for deeds &c.*] I have here taken some liberty with the text, the literal translation of which is "famous for the story of Udayana, and the populous residence of the learned," the story of Udayana, or Vatsara'ja, as he is also named, is thus told concisely, by the Commentators on the poem : Pradyo'ta was a sovereign of *Oujein*, who had a daughter named Va'savadatta', and whom he intended to bestow in marriage upon a king of the name of Sanjaya. In the mean time the princess sees the figure of Vatsara'ja sovereign of *Cusha Dwi'pa* in a dream, and becomes enamoured of him ; she contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the *Ma'lati Mādhava*, a Drama by Bhavabhu'ti, but neither in that nor in the Commentary on the *Megha Duta*, is mention made of the author, or of the work in which it is related. Mr. Colebrooke in his learned Essay on *Sanscrit*, and *Pra'crit Prosody*, in the 10th Volume of the *Asiatic Researches*, has stated that the allusion by Bhavabhu'ti was unsupported by other authority, not having perhaps noticed the similar allusion in this poem. He has also given an abstract of the Va'savadatta' of Suband'hu ; a tale which corresponds in many points with that of Udayana as here explained.

Verse 200. *The only recompense then left to heaven.*] To understand this properly it is necessary to be acquainted with some of the *Hindu* notions regarding a future state. The highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness according to the Philosopher is to be attained only by the most perfect abstraction from the world, and freedom from passion even while in a state of terrestrial existence, but there are certain places, which in the popular creed are invested with so much sanctity, as to entitle all who die within their precincts, to final absorption or annihilation ; one of these is *Oujein* or *Avanti*, and they are all enumerated in this verse.

अयोध्या मथुरा माया काशी काशी अवन्तिका ।

पुरीद्वारावती चैव सप्तैता मोक्षदाविका ॥

Here as the early Zephyrs waft along,  
 In swelling harmony the woodland song,  
 They scatter sweetness from the fragrant flower,  
 That joyful opens to the morning hour ; 204  
 With friendly zeal they sport around the maid,  
 Who early courts their vivifying aid.  
 And cool from *Sipra's* gelid waves embrace,  
 Each languid limb, and enervated grace. 208

दीर्घीकुर्वन् पटुमुदकं कूजितं सारसानाम्

प्रब्रूषेत् स्फुटितकमलामोदमैत्रीकषायः ।

यत्र स्त्रीणां हरति दुरतग्लानिमङ्गलानुकूलः

शिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥३३॥

"*Ayod'hyá, Mat'hurá, Máya, Cás'i, Ca'nohi, Avantica*", and the "city *Dwa'ra'vati*", are the seven places which grant eternal happiness."

Besides this ultimate felicity the *Hindus* have several minor degrees of happiness, amongst which is the enjoyment of *Indra's Swerga* or in fact of a *Mohummedan* paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and "they, who have enjoyed this lofty region of *Swerga*, but whose virtue is exhausted, revisit the habitation of mortals :—" the case now alluded to seems however to be something different from that so described by *Sir Wm. Jones* ; it appears by the explanation of the Commentators, that the exhausted pleasures of *Swerga*, had proved insufficient for the recompence of certain acts of austerity, which however were not such as to merit final emancipation ; the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to earth bringing with them the fairest portion of *Swerga*, in which they continued to live in the discharge of pious duties, till the whole account was settled, and their liberated spirits were reunited with the great, uniform, and primeval essence. The portion of *Swerga* thus brought to earth was the city *Avanti*', whose superior sanctity and divine privileges are here alluded to, and thus explained by the poet.

Verse 201. *Here as the early Zephyrs waft along,*] So in *Paradise lost*, 4, 641.

Sweet is the breath of morn, her rising sweet,

With charm of earliest birds.

And again in *Samson Agonistes*.

The breath of heaven fresh blowing, pure and sweet,

With day spring born.

Verse 207. The *Sipra* is the river upon the banks of which *Oujein* stands, and which is called *Sipparah* in the maps. In *Ar-*

Here should thy spirit with thy toils decay,  
 Rest from the labors of the wearying way,  
 Round every house the flowery fragrance spreads ;  
 O'er every floor the painted footstep treads ; 212  
 Breathed through each casement, swell the scented air  
 Soft odors shaken from dishevelled hair ;  
 Pleased on each terrace dancing with delight,  
 The friendly Peacock hails thy grateful flight ; 216  
 Delay then, certain in *Oujein* to find,  
 All that restores the frame, or cheers the mind.

Hence with new zeal to S'IVA homage pay,  
 The GOD whom earth, and hell, and heaven obey : 220  
 The choir who tend his holy fane shall view,  
 With awe, in thee his neck's celestial blue ;

जाबोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै-  
 र्बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ।

हृदयं चक्षुः कुसुमसुरभिचक्षुषेदं नयेथा

लक्ष्मीं पश्यन् ललितवनितापादरागाङ्गितेषु ॥२३

भर्तुः कण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः

पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।

rowsmith however there is another stream with a similar name, the *Sipra*, which appears to be a continuation of the *Sa'garmuttee*, considerably to the north-east of *Oujein* ; there can be no doubt of the position of the river mentioned by the poet.

Verse 212. *The painter's footstep*] Staining the soles of the feet with a red color derived from the *Mehndee*, the *Lac*, &c. is a favorite practice of the *Hindu* toilet ; it is thus elegantly alluded to in the ode to one of the female personifications of music, the *Ra'gini* *Asauveree*.

The rose hath humbly bowed to meet,  
 With glowing lips her hallowed feet,  
 And lent them all its bloom.

*Hindu* odes by John David Paterson Esq. published in the new series of *Gladwin's Oriental Miscellany, Calcutta*.

Verse 219. The Commentators have thought proper in explaining this verse and the preceding, to transpose the order of the explanations ; I do not see for what reason, and have therefore conformed to the text.

Verse 220. *The God whom earth, and hell, and heaven obey*] Lord of the three worlds is the expression of the original text, worlds are *Swerga* or heaven, *Pa'ta'la* or hell, and *Bhumi* or the earth.

Verse 222. *With awe, in thee his neck's celestial blue ;*] The dark blue of the Cloud is compared to the color of the neck of *S'iva*, which

Soft through the rustling grove the fragrant gale,  
Shall sweets from *Gand'havati's* fount exhale ; 224  
Where with rich dust the lotus blossoms teem,  
And youthful beauties frolic in stream.

Here, till the sun has vanished in the west,  
Till evening brings its sacred ritual, rest ; 228  
Then reap the recompense of holy prayer,  
Like drums thy thunders echoing in the air.

They who with burning feet, and aching arms,  
With wanton gestures, and emblazoned charms, 232

धूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-

स्तोयक्रीडाभिरतयुवतिस्नानतिक्तेर्मरुद्भिः ॥२५

अथन्यस्मिन् जलधर महाकाशमासाद्य काले

स्यात्तव्यं ते नयनविषयं यावदत्येति भानुः ।

कुर्वन् सन्ध्यावलिपटहतां शूलिनः स्नावनीवा -

मामन्द्राणां फलमविकलं लब्ध्वासे गर्जितानाम् ॥२६

मादन्वासेः कण्ठितरयनास्तत्र लीलावधूतैः

became of this hue, upon his swallowing the poison produced at the churning of the ocean ; the story is thus related in *Wilkins's* translation, of an episode of the *Maha'bha'rat*, affixed to his *Bhagavat Gita*. "As they continued to churn the ocean more than enough, the deadly poison issued from its bed, burning like a raging fire, whose dreadful fumes in a moment spread throughout the world, confounding the three regions of the universe with its mortal stench ; until *Shiva* at the word of *Brahma*', swallowed the fatal drug to save mankind, which remained in the throat of that sovereign *Deva* of magic form ; from that time he hath been called *Ni'l-kant'ha*, because his throat was stained blue."

**Verse 228.** *Till evening brings its sacred ritual, rest ;* ] There are three daily and essential ceremonies performed by the *Bra'hmans* termed *Sand'hya's*, (सन्ध्या) either from the word *Sand'hi*, (सन्धि) junction, because they take place at the joinings of the day as it were, that is, at dawn, noon, and twilight, or as the term is otherwise derived from (सम्) with, and (ध्या) to meditate religiously. When the ceremonies of the *Sand'hya'* are of a public nature they comprehend the ringing of bells, blowing the *Conch*, beating a tabor &c. and this kind of sound the Cloud is directed by the *Yacsha* to excite as an act of devotion.

**Verse 231-233.** *They who \* \* \* in Maha'deva's fane the measure tread,* ] The female attendants upon the idol.



In MAHA'DE'VA'S fane the measure tread,  
 Or wave the gorgeous chowrie o'er his head ;  
 Shall turn on thee the grateful-speaking eye,  
 Whose glances gleam like bees along the sky, 236  
 As from thy presence, showers benign and sweet,  
 Cool the parched earth, and soothe their tender feet :  
 Nay more BHAVA'NI' shall herself approve,  
 And pay thy services with looks of love ; 240

रत्नच्छायाखचितवलिभिश्चामरैः क्लान्तहस्ताः ।

मेघास्त्वत्तो नखपदमुखान् प्राप्य वर्षापविन्दू-

नामोप्यन्ते त्वयि मधुकरन्नेषिदोर्वर्ष कटाक्षान् ॥२७

पद्मादुर्ध्वं मुञ्जतरुवनं मण्डलेनाभिलीनः

Verse 234. *The gorgeous Chowrie*] The *Chowrie* or more properly *Chounri*, (چونری) is a brush of Peacock's feathers, or the tail of a particular kind of Cow, &c. set in a handle of such materials as suit the fancy, or the means of the proprietor ; it is used as a fan, or to whisk off flies and other insects, and this piece of attention is always paid by the *Hindus* to the figures of their gods.

Verse 236. *Whose glances gleam like bees along the sky,*] Although this allusion may be new to *European* imagery, it is just and pleasing ; the consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared to the long flight of a line of these insects : the lengthened light of a glance is familiar to us, for *Shakespeare* speaks of, "*Eyes streaming through the airy region,*" and the continuous flight of bees was noticed so long back as the time of *Homer*, who describes them as proceeding in branches, a circumstance which his translator *Pope* has omitted.

(No. 12, see Appendix.)

Branching they fly abroad o'er vernal flowers,

Or as in *Pope*,

Clust'ring in heaps on heaps the driving bees, &c.

Etymologists might find a resemblance here between the *Greek* (No. 13, see Appendix) and the *Sanscrit* (पतन्ति) *Patanti*, they go, fall, or alight.

Verse 238. *And soothe their tender feet :*] It is to be recollected that these ladies are dancing bare-footed. Divesting the feet of the shoes upon entering an apartment being a mark of reverence or respect exacted by oriental arrogance, and readily paid by oriental servility.

Verse 239. *Bhava'ni' shall herself approve,*] *Bhava'ni'* is one of the many names of the consort of *S'iva* ; the reason of her

When as her S'IVA's twilight rites begin,  
 And he would clothe him in the reeking skin,  
 He deems thy form the sanguinary hide,  
 And casts his elephant attire aside ; 244  
 For at his shoulders like a dusky robe,  
 Mantling impends thy vast and shadowy globe :  
 Where ample forests, stretched its skirts below,  
 Projecting trees like dangling limbs bestow ; 248  
 And vermil roses fiercely blooming shed,  
 Their rich reflected glow, their blood-resembling red.

साम्बं तेजः प्रतिवज्जवायुष्मरक्तं दधानः ।

मत्तारम्भैरु पशुपतेराङ्गनागाजिनेच्छाम्

यान्तोद्देगस्त्रिमितनयनं दृढभक्तिर्भवाम्या ॥३८॥

satisfaction, and indeed the whole of this passage, although familiar to a *Hindu* and although much amplified in the translation, requires a little explanation to be rendered intelligible to the *English* reader. S'iva is supposed to be dancing at the performance of the evening *Sand'hya* and to have assumed as his cloak the bloody skin of an elephant formerly belonging to an *Asur* destroyed by him ; as this is no very seemly ornament, Bhāva'ni' is delighted to find it supplied by the Cloud which being of a dusky red, through the reflexion of the *China* roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide in color and its dangling limbs, as well as in its bulk, and is mistaken for it by S'iva in his religious enthusiasm ; the office performed by the Cloud has often been assigned to it in the west, thus Horace Ode 2, Book I,

*Nube candentes humeros amictus,*

*Augur Apollo.*

Or come Apollo versed in fate, and shroud,

Thy shining shoulders with a veiling Cloud.

So Milton in his *Penseroso* speaking of the morning describes it as,  
 "Kerohiefed in a comely Cloud."

Lee invests sentiments of the mind with a similar garb and has,

For true repentance never comes too late,

As soon as born she makes herself a shroud,

The weeping mantle of a fleecy Cloud.

And a Poet of later day, but of no inferior name has made a very fine use of this figure,

I've known her long, of worth most excellent,

But in the day of woe she ever rose,

Upon the mind with added majesty,

As the dark mountain more sublimely towers,

Mantled in Clouds and storm.

*Miss Baillic's De Montfort.*

Admist the darknes<sup>t</sup> palpable that shrouds,  
Deep as the touchstone's gloom, the night with  
clouds, 252

With glittering lines of yellow lightning break,  
And frequent trace in heaven the golden streak:  
To those fond fair who tread the royal way,  
The path their doubtful feet explore betray, 256  
Those thunders hushed, whose shower-foreboding sound,  
Would check their ardour, and their hopes confound.

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तम्  
रुद्राखोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।  
सौद्रामन्या कनकनिकषस्त्रिग्वया दर्शयोर्वीम्  
तोयोत्सर्गस्तनितमुखरो नास्य भूर्विक्लवास्ताः ॥२६

The action, the elephant skin, and other attributes of S'iva, are well described in a passage cited by Mr. Colebrooke in his Essay on *Sanscrit* prosody, from the *Drama* of Bhavabhu'ti, though there assigned to a form of his consort Durga'.

प्रचलितकरिक्तपथं न च चक्षुषा वातभिर्जेन्दु निस्सन्मानाहत  
स्रोतजीवत्कपालावली मुक्तचण्डादृहासत्तसङ्गूरिभूतप्रवृत्तस्तुतिः

Which, with the leading member of the sentence, may be thus rendered,

May from thy dance terrific spring success !  
The elephant hide that from thy waist depends,  
Swings to thy motions, and the whirling claws  
Have rent the crescent that adorns thy crest ;  
From the torn orb immortal *Amrit* falls,  
And as the drops celestial trickle down,  
They dew thy necklace, and each hollow skull,  
Laughs loud with life : attendant spirits yield,  
The shout of wonder, and the song of praise.

Verse 251. *Amidst the darkness palpable that shrouds,*] So Milton's celebrated expression,  
And through the *palpable obscure* find out,  
His uncouth way.

The literal interpretation of the original passage is "the darkness that may be pierced with a needle."

Verse 255. *To those fond fair who tread the royal way,*] We must here make an allowance for *Indian* prejudices which always assign the active part of amorous intercourse to the female, and make the mistress seek her lover, not the lover his mistress.

On some cool terrace, where the turtle dove  
 In gentlest accents breathes connubial love, 260  
 Repose awhile, or plead your amorous vows  
 Through the long night, the lightning for your spouse ;  
 Your path retraced, resumed your promised flight,  
 When in the east the Sun restores the light ; 264  
 And shun his course ; for with the dawning sky,  
 The sorrowing wife dispels the tearful eye,  
 Her Lord returned ; so comes the Sun to chase,  
 The dewy tears that stain the *Padma's* face, 268  
 And ill his eager penitence will bear,  
 That thou shouldst check his progress thro' the air.  
 Now to *Gambhi'ra's* wave thy shadow flies,  
 And on the stream's pellucid surface lies, 272

तां कस्याश्चिद्भवन्वलय भौ सुप्तपारावतायाम्  
 नीत्वा रात्रिं चिरविलसनात् खिन्नविद्युत्कलत्रः ।  
 इष्टे सूर्ये पुनरपि भवान् वाहयेदध्वशेषम्  
 मन्दायन्ते न खलु सुहृदामभ्युपैतार्थकल्याः ॥४०॥  
 तस्मिन्काले नयनसलिलं योषितां खण्डितानाम्  
 शान्तिं नेव प्रणयिभिरतो वर्त्म भानोऽस्यजायु ।  
 प्राणेषां कलवदनात् सोऽपि हर्तुं न खिन्याः  
 प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥४१॥  
 गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने

Verse 268. *The dewy tears that stain the Padma's face,*] The *Padma* is a name of that exquisitely beautiful flower the Lotus ; comparing the dew to tears occurs thus in the *Latin Anthology* in the *Idyllium de Rosâ*.

*Quam matutinus flentem conspexit Eous.*

Whom weeping marked the early eastern gale.

And again Shakespeare in the *Midsummer night's dream*,  
 That same dew which some time on the buds,  
 Was wont to swell like round and orient pearls,  
 Stood now, within the pretty flowret's eyes,  
 Like tears.

Verse 271. *'Now to Gambhi'ra's stream*] This river and the *Gand'havati* in the vicinity of the temple of *S'iva* which lately occurred, are probably amongst the numerous and nameless brooks with which the province of *Malwa* abounds.

Like some loved image faithfully imprest,  
 Deep in the maiden's pure unsullied breast :  
 And vain thy struggles to escape her wiles,  
 Or disappoint those sweetly treacherous smiles, 276  
 Which glistening *Sapharas* insidious dart,  
 Bright as the lotus, at thy vanquished heart :

कायात्मापि प्रकृतिसुभगो वक्ष्यते ते प्रवेशम् ।

तस्मादस्याः कुसुदविशदान्वर्हसि त्वं न धैर्या-

न्मोक्षीकस्व चटुवक्ष्यफरोदत्तं न मे क्षितानि ॥४२

Verse 277. Which glistening *Sapharas*] The *Saphara* is described as a small white glistening fish, which darting rapidly through the water, is not unaptly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream ceases to be incongruous, when we advert to its constant personification by the *Hindus* ; and it is as philosophical as it is poetical to affianc a river and a Cloud : the smiles of rivers, nay of the ocean itself, have often been distributed by poetical imagination, thus *Lucretius* invoking *Venus* says,

*Tibi rident æquora ponti,*

The ocean waves laugh on you.

for his late translator Mr. Good is very angry at the conversion of this laugh into a smile, as effected by less daring of his predecessors ; Milton again gives the Ocean nose as well as dimples,

Cheered with the grateful smell old Ocean smiles,

and *Metastasio* in his beautiful ode to *Venus* has,

*E i flutti ridono,*

*Nel mar placati.*

The waves now placid play,

And laugh amidst the deep.

All these however as well as our author are far surpassed by *Drayton* in his *Poly-olbion*, where hill and dale, forest and river, are constantly described with male or female attributes : with respect to the streams he is not satisfied with wedding them to various objects, but fairly subjects them to the pains of parturition ; the instances are frequent, but we may be content with the following, especially as it is explained and defended by his very learned illustrator.

When *Pool*, quoth she, was young, a lusty sea-born lass,

Great Albion to this nymph an earnest suitor was,

And bare himself so well, and so in favor came,

That he in little time upon this lovely dame,

Begot three maiden isles his darlings and delight.

"As *Albion* (son of *Neptune*), from whom that first name of this *Britain* was supposed, is well fitted to the fruitful bed of this *Pool*, thus personated as a sea nymph, the plain truth (as words may certify your eyes saving all impropriety of object) is that in the *Pool* are seated three isles *Bruntsey*, *Fursey* and *St. Helen's*, in situation

What breast so firm unmoved by female charms ?  
 Not thine my friend ; for now her waving arms, 280.  
 O'erhanging *Bayas*, in thy grasp enclosed,  
 Rent her coerulean vest, and charms exposed,  
 Prove how successfully she tempts delay,  
 And wins thee loitering from the lengthening way. 284.  
 Thence satiate lead along the gentle breeze, .  
 That bows the lofty summits of the trees,  
 And pure with fragrance that the earth in flowers,  
 Repays profuse to fertilizing showers ; 288  
 Vocal with sounds the elephants excite,  
 To *Dévagiri* wings its welcome flight :

तस्याः किञ्चित् करद्वयमिव प्राप्रवानोरयासम् •

हृत्वा नीलं सखिखवसनं सुक्तरोधोनिताम्बम् ।

प्रस्थानं ते कथमपि सखे खम्बमानस्य भावि

ज्ञातास्वादो विद्वतजवनां को विज्ञातुं समर्थः ॥४३

त्वन्निष्पन्दोऽसितवसुधागन्धसम्पर्कस्यः

स्रोतोर्नभ्रध्वनितसुभगं दन्तिभिः पीयमानः ।

नीचैर्वास्त्युपजिगमिषोर्देवपूज्यं गिरिं ते

शीतो वायुः परित्यक्तविता काननीदुम्बरायाश्च ॥४४

and magnitude as I name them, nor is the fiction of begetting the  
 isles improper seeing *Greek* antiquities tell us of divers in the *Medi-*  
*terranean*, and the *Archipelagus*, as *Rhodes*, *Delus*, *Hiera*, the  
*Echinades* and others which have been as it were brought forth out  
 of the salt womb of *Amphitrite*." *Selden's illustrations.*

**Verse 281.** *O'erhanging Bayas,*] The *Ve'tasa*, (वेतस्) or *Bayas*,  
 is a kind of reed growing near brooks. I am not aware if the bota-  
 nists have yet assigned it any scientific name : the translation of the  
 whole of this passage is not very literal.

**Verse 286.** *That bows the lofty summits of the trees,*] So  
 Shakespeare.

—————As the wind,  
 That by the top doth take the mountain pine,  
 And make him stoop to the vale. *Cymbeline.*

**Verse 287.** *That the earth in flowers, &c.*] Thus in Sir Philip  
 Sydney's "Remedie for love."

And sweet as after gentle showers,  
 The breath is of some thousand flowers.

**Verse 290.** *Dévagiri* is the mountain of the deity, and may per-

There change thy form, and showering roses shed,  
 Bathed in the dews of heaven, on SCANDA'S head ; 292  
 Son of the Crescent's God, whom holy ire,  
 Called from the flame of all devouring fire,  
 To snatch the Lord of *Swerga* from despair,  
 And timely save the trembling hosts of air. 296

तत्र क्लृप्तं नियतवसतिं पुष्पमेवीक्षतात्मा

पुष्पासारैः क्षपयतु भवान् व्योमगङ्गाजलाद्वैः ।

रक्षाहेतोर्नवशशिश्रिता वासवीनां चमूना-

मत्यादित्यं हृतवहसुखे सम्भृतं तद्विज्ञेनः ॥४५॥

haps be the same with a place called in the map *Dewagur*, situated south of the *Chumbul*, in the centre of the province of *Malwa*, and precisely in the line of the Cloud's progress, which as we shall hereafter find has been continued nearly due north from *Oujein*. This hill is the scite of a temple of *Ca'rtice'ya*, which as well as that of *S'iva* described above, we must suppose to have enjoyed in the days of antiquity considerable reputation, or they would not have been so particularly specified in the poem.

Verse 291. *There change thy form, and showering roses shed,*] The Cloud as the Commentators say is directed to fall in flowers, because it can take what shape it pleases ; we generally understand a poet much better than we comprehend his learned and laborious annotators : raining flowers, or by authority, roses, is a common event in *English* poetry. Thus Thompson in the opening of his *Spring*.

Veiled in a shower,

Of shadowing roses on our plains descend.

And Milton, rather more intelligibly,

The flowery roof,

Showered roses.

Verse 292. *Bathed in the dews of heaven,*] "Moistened with the waters of the *Manda'cini*," the celestial *Ganges*. *Scanda*, or *Ca'rtice'ya*, is the son of *S'iva* and *Pa'rvasi'* and the Mars of *Hindu* mythology ; there are various legends respecting his birth one of which is presently noticed by the poet.

Verse 293. Several instances of the solitary production of offspring, occur in the *Hindu* as well as in the *Grecian* mythology. Thus as *Pallas* sprang from the brow of *Jupiter*, we have *Scanda* generated solely by the deity *S'iva* ; *Ganga'* springs from the head of the same deity, and *Gane's'a* is the self-born son of the goddess *Pa'rvasi'* : the miraculous birth of the warrior deity *Scanda*, was for the purpose of destroying *Ta'rac'a* an *Asur* or demon, who by the performance of continued and severe austerities had acquired powers formidable to the gods : the eccentric genius of Southey, has rendered it unnecessary, by his last poem, the *Curse of Keha'ma*,

Next bid thy thunders o'er the mountain float,  
 And echoing caves repeat the pealing note ;  
 Fit music for the bird whose lucid eye,  
 Gleams like the horned beauty of the sky, 300  
 Whose moulting plumes to love maternal dear,  
 Lend brilliant pendants to BHAVA'NI'S ear.  
 To him whose youth in *S'ara* thickets strayed,  
 Reared by the nymphs, thy adoration paid, 304  
 Resume thy road, and to the world proclaim,

ज्योतिर्लोकं वावर्त्तय गच्छितं वस्य वर्हं भवानी  
 पुत्रप्रेम्ना कुङ्कुमवदलप्रापि कथं करोति ।

धौतापाङ्गु हरयशिरसा पीवकेस्तं मयूरम्  
 पद्मादद्रिपङ्कजगुहभिर्गर्जितैर्नर्तयेथाः ॥४६॥

साराध्येन शरवणभव देवसुहृद्भिः कृताध्वा

सिद्धहन्वैर्लोककणमयादीनि भूमिमुक्तमार्गः ।

for me to explain the nature, or results of these acts of devotion : the germ of *Scanda* was cast by *S'iva* into the flame of *Agni*, the god of fire, who being unable to sustain the increasing burthen, transferred it to the goddess *Ganga* ; she accordingly was delivered of the deity *Scanda*, who was afterwards received and reared amongst thickets of the *S'ara* reed, (*Saccharum Sara*) by the six daughters of a king named *Critica*, or according to other legends by the wives of seven great *Rishis* or *Spints* ; in either case they form in astronomy the asterism of the *Pleiades* : upon his coming to maturity *Scanda* encountered and killed the demon, who had filled the region of *Indra* with dismay.

*Emissumque imâ de sede Typhoëa terrâ,  
 Cœlitibus, fecisse metum.*

Celestial hostilities and,

" Things to our thought,

" So unimaginable as hate in heaven, ,

" And war so near the place of god in bliss,"

Form one of the many analogies between *Greek* and *Hindu* faith.

Verse 301. *Whose moulting plumes to love maternal dear,*] *Scanda* or *Ca'rtice'ya* is represented mounted upon a Peacock, and *Bhava'ni* we have already seen is the wife of *S'iva*, and half mother to this deity ; we have also noticed the frequency of the allusion to the delight the Peacock is supposed to feel upon the appearance of cloudy and rainy weather.



The glorious tale of RANTIDE'VA'S fame,  
 Sprung from the blood of countless oxen shed,  
 And a fair river through the regions spread.

308

व्यालब्धेयाः सुरभितनवालब्धजां मानयिष्यन्

स्रोतोमूत्तरीं सवि परिणतां रन्तिदेवस्य कीर्त्तिम् ॥३७

Verse 306. Rantide'va is the name of a king of the *Chandrabans'a* or family of the moon : from his performance of the *Goméd'ha* (गोमेध) or sacrifice of the cow, which is prohibited in the present period of the world, he must belong to one of the preceding *Yugas* or ages : I find in Sir Wm. Jones's lists, (see his *Chronology of the Hindus*, Asiatic Researches Vol. 2), the eighteenth name in the line of the moon, in the second age, is *Rantina'va*, and as that is the only name resembling the appellation in our text, it is perhaps a corruption or error for *Rantide'va*.

Verse 307. *Sprung from the blood of countless oxen shed,*] The sacrifice of the horse or of the cow, the गोमेध or अश्वमेध appears to have been common in the earliest periods of the *Hindu* ritual. It has been conceived that the sacrifice was not real but typical, and that the form of sacrificing only was performed upon the victim, after which it was set at liberty : the text of this passage however is unfavorable to such a notion, as the metamorphosis of the blood of the kine into a river, certainly implies that blood was diffused. The expression of the original literally rendered is, "sprung from the blood of the daughters of *Surabhi*." That is, kine ; *Surabhi* being a celebrated cow produced at the churning of the ocean, and famed for granting to her votaries whatever they desired. "Daughter of *Surabhi*" is an expression of common occurrence to denote the cow.

Verse 308. *And a fair river through the regions spread.*] The name of this river is not mentioned in the text of the poem, but is said by the Commentators to be the *Charmanwati*, and such a name occurs in Major Wilford's lists from the *Purānas*, amongst those streams which seem to arise from the north-west portion of the *Vind'hya* mountains : the modern appellation of the *Charmanwati* is generally conceived to be the *Chumbul* which corresponds with it in source and situation, and which as it must have been traversed by the Cloud in its northerly course, would most probably have been described by the poet. It may be curious to trace the change of *Charmanwati* into *Chumbul*, which seems very practicable notwithstanding their present dissimilarity. *Tavernier* describing the route from *Surat* to *Agra* by way of *Brampore*, calls this river the *Chammel-nadi* ; the possessive termination *Vati* (वती) having been confounded with *Nadi* (नदी) a river ; *Chammel-nadi* is therefore the *Chammel* river ; again the addition *Nadi*, being regarded as superfluous it has been dropped altogether, and we have the *Chammel* or *Chambel* ; the word *Chammel* may readily be deduced from *Charman* as in the

Each lute armed spirit from thy path retires,  
 Lest drop<sup>s</sup> ungenial damp the tuneful wives ;  
 Celestial couples bending from the skies,  
 Turn on thy distant course their downward eyes, 312  
 And watch thee lessening in thy long descent :  
 To rob the river's scanty stores intent ;  
 As clothed in sacred darkness not thine own,  
 Thine is the azure of the costly stone ; 316  
 A central sapphire, in the loosened girth,  
 Of scattering pearls, that strung the blooming earth.  
 The streamlet traversed, to the eager sight,  
 Of *Das'apura*'s fair impart delight ; 320  
 Welcomed with looks that sparkling eyes bestow,  
 Whose arching brows like grateful creepers glow,

त्वयादातुं जलमवनते शार्ङ्गिण्यो वर्णचौरे  
 तस्याः सिन्धोः पृथुमपि तनुं दूरभावात् प्रवाहम् ।  
 प्रेक्षिष्यन्ते गगनगतयो नूनमावर्ज्यं दृष्टीः  
 रेकं सुक्तागुणमिव सुवः स्थूलमध्येन्द्रनीलम् ॥४८॥  
 तामुत्तीर्य ब्रज परिचितम्नू लताविभ्रमायाम्  
 पद्मोत्पलेपादुपरिविबसत्कृष्णशारप्रभायाम् ।

dialects of *Hindustan*, the letters N and L are constantly interchangeable, and careless pronunciation may easily convert *Charmel* into *Chammel*, or *Chambel*.

**Verse 310.** These two lines occur a little earlier in the *Sanscrit*, but as they seemed more connected with the two following, and to be rather awkward in their original position, they have been introduced here.

**Verse 315.** *In Sacred darkness not thine own,*] Being of the same dark blue color as *Crishna* ; a hue the poet charges the Cloud with having stolen.

**Verse 317.** *A central sapphire, &c.*] This comparison when understood is happily imagined, but to understand it, we must suppose ourselves *above* the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

**Verse 320.** *Das'apura* according to its etymology should mean a district ; that of the *ten cities* ; it is said however by the Commentators to be the name of a city, and by one of them, *Mallina't'h*, to be that of the city of *Rantide'va* : if he is correct it may possibly be the modern *Rintimpore* or *Rantampore*, especially as that town, lying a little to the north of the *Chumbul*, and in the line from

Whose upturned lashes, to thy lofty way,  
The pearly ball, and pupil dark display ; 324  
Such contrast as the lovely *Cunda* shews,  
When the black bee sits pleased amidst her snows.

Hence to the land of BRAHMA's favored sons,  
Q'er *Curu*'s fatal field thy journey runs ; 328  
With deepest glooms hang o'er the deadly plain,  
Dewed with the blood of mighty warriors slain ;

कुन्दोपातुगसधुकरन्नीयुषामात्मविषम्  
पात्नीकुर्वन् दशपुरवधूनेवकौतुहलान् ॥३८  
ब्रह्मावर्त्तं जनपदमयं चायया गाङ्गुमानः  
क्षेत्रं क्षत्रप्रधनपिशुनं कौरवं तद्भजेथाः ।

*Oujein* to *T'ha'néshwar*, is consequently 'in the course of the Cloud's progress, and the probable position of *Das'apura*.

Verse 325. *Such contrast as the lovely Cunda shews.*] The *Cunda* (*Jasminum pubesceus*) bears a beautiful white flower, and the large black bee being seated in the centre of its cup, they afford a very delicate and truly poetical resemblance to the dark *Iris*, and white ball of a full black eye.

Verse 327. *Hence to the land of Brahmá's favored sons.*] *Brahma'verta* (ब्रह्मावर्त्त) is the abode of *Brahma* or the holy land of the *Hindus*, it is thus described by *Menu*. 2, 17.

सरस्वतीवहव्योर्देवनद्यो र्यदन्तरम् ।

तं देवनिर्मितं देशं ब्रह्मावर्त्तं प्रचक्षते ॥

"Between the two divine rivers *Saraswati*' and *Drishadiwati*', lies the tract of land which the sages have named *Brahma'verta*, because it was frequented by the Gods."

Verse 328. *Curu-Cshetra* (कुरुक्षेत्र), the field of the *Curus*, is the scene of the celebrated battle between them and the *Pa'ndus*, which forms the subject of the *Maha'bhārata* ; it lies a little to the south-east of *T'hanéshwar*, and is still a place of note and pilgrimage. It is not far from *Pa'nniput*, the seat of another celebrated engagement, that between the assembled princes of *Hindustan*, and the combined strength of the *Mahrattas*. This part of the country indeed presenting few obstacles to the movement of large armies, has in every period of the history of *Hindustan* been the theatre of contention.

There ARJUNA'S wrath opposing armies felt,  
And countless arrows strong *Gândi'va* dealt, 332  
Thick as thy drops, that in the pelting shower,  
Incessant hurtle round the shrinking flower.

O'er *Saraswati's* waters wing your course,  
And inward prove their purifying force ; 336

राजन्यानां शितशरशतैर्यत्त गाण्डीवधन्वा ।

धारापातैस्त्वमिव कमलान्यभ्यवर्षन्मुखाणि ॥५०

हित्वा हालामभिमतरेवां रेवतीलोचनाङ्गाम्

Verse 331. Arjuna was the friend and pupil of Crishna, and the third of the Pa'ndava princes. He has been long ago introduced to *European* readers, especially in Mr. Wilkins's masterly translation of the *Bhagavat Gita*, and appears in the opening of that philosophical poem, in a very amiable light:

अहो वत महत्पापं कर्तुं व्यवसिता वयम् ।

यद्वाञ्छसुखलोभेन हन्तुं स्वजनमुद्यताः ॥४५

यदि मामप्रतीकारमशस्त्रं शस्त्रपाणयः ।

धार्तराष्ट्रा रणे हन्युस्तन्मे श्रेयतरं भवेत् ॥४६

"Alas! that for the lust of the enjoyments of dominion, we stand here ready to murder the kindred of our own blood! I would rather patiently suffer that the sons of Dhritara'shtra, with their weapons in their hands, should come upon me, and, unopposed, kill me unguarded in the field."

Verse 332. As the horses and swords of Chivalry received particular names, so the weapons of the *Hindu* knights have been similarly honored; *Gândi'va* is the bow of Arjuna.

Verse 333. Thick as thy drops, that in the pelting shower,] This verse has abundant analogies in western composition; thus, in *Lucretius*,

*Lucida tela diei.*

The lucid arrows of the day.

The "sharp sleet of arrowy shower," of Milton, and its imitation by Gray,

Iron sleet of arrowy shower,

Hurtles in the dusky air.

Are passages well known.

Verse 335. The *Saraswati*, or as it is corruptedly called, the *Sarsooty*, falls from the southern portion of the *Hima'laya* mountains, and runs into the great desert where the maps lose it. It flows a little to the north-west of *Curucshétra*, and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated, and so holy.

Most holy, since oppressed with heaviest grief,  
The ploughshare's mighty Lord, here sought relief ;  
From kindred strife, and RE'VATI' withdrew,  
And to these banks, and holy musing flew. 340

Thy journey next o'er *Canac'hala* bends,  
Where JAHNU'S daughter from the hills descends,

बन्धुम्रीत्या समरविमुखो ह्नाङ्गलीयाः सिषेवे ।

कृत्वा तासामभिगममपां सौम्य सारस्वतीना-

मन्तः युद्धस्वमपि भविता वर्णमात्रिण दृष्टः ॥५१

तस्माद्गच्छे रजुकनखलं शैलराजावतीर्णाम्

Verse 337. We have here the reason why the waters of the *Saraswati'* are objects of religious veneration : *Balara'ma* is the elder brother of *Crishna*, he is called (लाङ्गलीय) *La'ngali'ya*, (हलभृत्) *Halabhrit*, &c. from his being armed with a ploughshare, which he is said to have employed as *Bills* were formerly used, for pulling his enemies down from their horses, &c. which enabled him then to dispatch them with his club : although *Crishna* took an active part in the warfare between the *Curus* and *Pándus*, *Balara'ma* refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest, deserting even according to *Ca'lida'sa*, the *inebriating eyes of his wife*.

Verse 339. *Re'vati'* is the wife of *Balara'ma* ; see the preceding note.

Verse 341. •The name is *Calac'hala* in the original but it more properly is as given above ; the meaning of the word agreeably to a forced etymology, is thus explained in the *Ganga'dwa'ra Ma'ha'tmya* section of the *Scanda Pura'na*,

खलः कोनात्सुक्तिर्वैभजतेतत्तमज्जनात् ।

अतः कनखलं तीर्थं नाम्नाचक्रुर्मुनीश्वराः ॥

"What man (कः) so wicked, (खल) as not to obtain, (न) future happiness from bathing there, thence the holy sages have called this "T'i'rtha by the name of *Canac'hala*."

It also occurs in this passage of the *Hari Vans'a* portion of the *Mahábhárata*,

गङ्गाद्वारं कनखलं सोमोदयैतत्संस्थितः ॥

"*Ganga'dwa'ra*, *Canac'hala*, and where the moon impends." And in both instances is applied to the place where the *Ganges* descends into the low ground of *Hindustan*. The name is still retained as appears from the testimony of an impartial witness, *Lieut. Webb*, in his survey of the sources of the *Ganges*, a survey which

Whose lengthening stream, to SAGAR's virtue given,  
Conducts his numerous progeny to heaven. 344

जज्ञोः कन्यां सगरतनयस्वर्गसोपानपंक्तिम् ।

has essentially improved the geography of those regions ; " the party arrived at *Haridwa'ra* and encamped at the village of *Canac'hala*," (*Kank'hal*) on the west bank of the *Ganges*, at the distance of about two miles from the fair." Asiatic Researches 11, 449.

Verse 342. *Where Jahnu's daughter from the hills descends,*] *Jahnu's* daughter is *Ganga'* or the *Ganges*, which river "after" forcing its way through an extensive tract of mountainous country "here first enters on the plains." It is rather extraordinary that *Ca'li-da'sa* should have omitted the name of *Haridwa'ra* (*Hurdwa'r*), and preferred *Canac'hala* ; especially as the former occurs in the *Pura'nas*, in the *Scanda Pura'na* as mentioned in the note, page 450, Vol. 11. of the Researches, and in this passage from the *Matsya Pura'na* cited in the *Pura'na Sarvaswa*.

सर्वत्र सुबभा गङ्गा त्रिषु स्थानेषु दुर्बभा ।

हरिद्वारे प्रयागे च गङ्गासागरसंगमे ॥

"The *Ganges* is every where easy of access except in three places, "*Haridwa'ra*, *Praya'ga*, and her junction with the sea." *Jahnu* is the name of a sage who upon being disturbed in his devotions by the passage of the river, drunk up its waters. Upon relenting however, he allowed the stream to re-issue from his thigh, and the affinity of *Ganga'* to the saint arises from this second birth.

Verse 343. *To Sagar's virtue given,*] The *Ganges* according to the legend was brought from heaven, by the religious rites of *Bhagi'rat'ha*, the great grandson of *Sagara*, who as well as that king had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of *Sagara's* 60,000 sons ; the youths had been reduced to this state, by the indignation of *Capila*, a saint, whose devotions they had disturbed in their eager quest of the horse, that was to be the victim of an *As'wa-med'ha* by their father ; their misfortunes did not however cease with their existence, as their admission to *Swerga* depended according to the instructions of *Garuda*, upon the use of the water of the *Ganges* in the administration of their funeral rites. At this period the *Ganges* watered the plains of heaven alone, and it was no easy undertaking to induce her to resign those for an humble and earthly course. *Sagara*, his son *Ans'uma'na*, and grandson *Dili'pa* died without being able to effect the descent of the heavenly stream, but his great grandson *Bhagi'rat'ha* was more fortunate, and his long continued austerities were rewarded by the fall of the *Ganges*, the bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of *Swerga* : the whole story is told in the first Book of the *Ra'ma'yana*, from the 32nd, to the 35th, section ; see the *Ra'ma'yana* with translation, by the worthy and indefatigable missionaries, Messrs. Carey and Marshman.

She who with smiling waves disportive strayed,  
 Through S'AMBHU'S locks, and with his tresses played ;  
 Unheeding as she flowed delighted down,  
 The gathering storm of GOURI'S jealous frown. 348  
 Should her clear current tempt thy thirsty lip,  
 And thou inclining bend the stream to sip,  
 Thy form like INDRA'S Elephant displayed,  
 Shall clothe the crystal waves with deepest shade, 352  
 With sacred glooms the darkening waves shall glide,  
 As where the *Jumna* mixes with the tide.

गौरीवक्त्रं भुक्नुवति रचनां वा विहस्येव फेनैः

शम्भोः केश्यहणमकरोदिन्दुलग्नोर्मिहस्ता ॥५२

तस्याः पातुं सुरगजं देव व्योम्नि पश्चर्द्धिलम्बी

त्वञ्चेदच्छस्फटिकविशदं तर्कयेत्स्तिर्यग्गम्भः ।

संसर्पन्त्या सपट्टि भवतः स्रोतसि च्छाद्ययासौ

स्यादस्थानोपगतयमुनासङ्गमेवाभिरामा ॥५३

Verse 345. *She who with smiling waves disportive strayed,*] The earth being unable to bear the sudden descent of so great a river as the *Ganges*, S'iva was induced at the intercession of Bhagi'rat'ha, to interpose his sacred head : accordingly *Ganga'* first alighted on the head of the deity and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to Ca'li-da'sa of the Goddess Gouri' or Pa'rvati, S'iva's consort.

Verse 351. *Thy form like Indra's Elephant*] We have already noticed that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant ; amongst these the most distinguished is Aira'vata ; the Elephant of Indra in his capacity of *Regent* of the east.

Verse 354. *As where the Jumna mingles with the tide.*] The waters of the *Jumna* or *Yamuna* are described as much darker than those of the *Ganges* at the point of their confluence, from the circumstances of the stream being less shallow and less discolored with clay or sand : occasionally indeed the waters of the *Ganges* there are so white from the diffusion of earthy particles, that according to the creed of the natives, the river flows with milk. The confluence of rivers always forms a sacred spot in *India*, but the meeting of the *Ganges* and *Jumna*, at *Praya'ga* or *Allahabad*, from the sanctity of both the currents, and from the supposed subterraneous addition of the *Saraswati'*, is a place of distinguished holiness.

As S'IVA'S *Bull* upon his sacred neck,  
 Amidst his ermine, owns some sable speck, 356  
 So shall thy shade upon the mountain show,  
 Whose sides are silvered with eternal snow ;  
 Where GANGA' leads her purifying waves,  
 And the Musk Deer spring frequent from the caves. 360  
 From writhing boughs should forest flames arise,  
 Whose breath the air, and brand the *Yac* supplies,

आसीनानां सुरभितयिषं नाभिगन्धैर्मुगाणाम्

तस्या एव प्रभवमचलं प्राप्य गौरं त्वषारैः ।

वज्रस्य ध्वजमविनयने तस्य शङ्के निषस्यः

शोभां युञ्जति यवनदण्डोत्खातपद्मोपमेयाम् ॥१३

तद्देहायो सरति सरलस्रजस्रजङ्गुजम्बा

Verse 355. *As S'iva's Bull upon his sacred neck,*] The *Bull* is the vehicle of S'iva, and the animal of the God is always painted of a milk white color.

Verse 360. *And the Musk Deer spring frequent from the caves.*] This animal is what is called the *Thibet Musk* "but its favorite residence is among the lofty *Himalley* (*Hima'laya*) mountains, which divide *Tartary* from *Hindustan*." See the best account of the Musk Deer yet published, in *Gladwin's Oriental Miscellany*, *Calcutta* 1798, accompanied with accurate drawings by Mr. Home of the figure, teeth, hoofs, &c.

Verse 361. *Should forest flames arise,*] The conflagration of the woods in *India*, is of frequent occurrence, and the causes of it are here described by the poet. The intertwining branches of the *Saral*, (*Pinus longifolia*) of the *Bambu*, and other trees, being set in motion by the wind, their mutual friction engenders flame ; this spread abroad by the air, and according to the Poet by the thick tails of the *Yac* of *Tartary* or *Bos Grunniens* (from which *Chowries* are made), readily communicates to the surrounding foliage, dried up by the heat of the sun and exceedingly inflammable ; the burning of a forest is so well described in the *Ritu Sanha'ra* that I cannot avoid citing the passage although its length perhaps requires an apology.

पटुतरवनदाहात् सुदृश्यप्ररोहाः ।

पद्मपवनवेगात् क्षिप्रसंयुक्तपर्णाः ॥

दिनकरपरितापात् क्षीयतोयाः समन्तात् ।

विदर्शति भयमुच्चैरीक्ष्यमानावनान्ताः ॥२२



Instant afford the aid 'tis thine to lend,  
And with a thousand friendly streams descend ; 364  
For still on earth prosperity proceeds,  
From acts of love, and charitable deeds.

वाधेतोत्काक्षयितचमरीवाहभारो दवाग्निः ।

अर्हस्येनं शमयितुमलं वारिधारासहस्रै-

रापञ्चात्तिप्रशमनफलाः सम्पदो ह्युत्तमानाम् ॥५५॥

विकचनवकुसुमस्रच्छसिन्दूरभासा ।

परुषपवनवेगोज्ज्वलवेगेनतूर्णम् ॥

दूरविटपलतापालिङ्गनव्याकुलेन ।

दिशिदिशिपरिदग्धाभूमयः यावकेन ॥५३॥

ध्वनतिपवनविद्धः पर्वतानांदरीषु ।

स्फुरतिपटुनिनादः शुष्कवंशस्थलीषु ॥

प्रसरतिहृणमध्वेलव्यवृद्धिः क्षणेन ।

क्षपयतिस्मृगवर्गं प्रान्तलग्नोदवाग्निः ॥५४॥

वज्रतर इव जातः शास्त्रालीनां वनेषु ।

स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ॥

परिष्णतदलशाखीदुत्पतत्याशुगृचात् ।

अमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥५५॥

Which omitting a few repetitions and exorecences may be thus translated :

The forest flames ; the foliage sear and dry,  
Bursts in a blaze beneath the torrid sky ;  
Fanned by the gale the fires resplendent grow,  
Brighter than blooming *Safflower's* vermil glow,  
Brighter than *Minium's* fierceness, as the wind  
Around the branch, or shoot athwart the rind,  
Play through the leaves, along the trunk ascend,  
And o'er the top in tapering radiance end :  
The crackling *Bambu* rushing flames surround,  
Roar through the rocks, and through the caves resound ;  
The dry blade fuel to their rage supplies,  
And instant flame along the herbage flies ;  
Like palest gold the towering ray aspires,  
And wafting gusts diffuse the wasting fires,  
Wide fly the sparks, the burning branches fall,  
And one relentless blaze envelops all.

Shame is the fruit of actions indiscreet,  
 And vain presumption ends but in defeat ; 368  
 So shall the *S'arab'has* who thee oppose,  
 Themselves to pain, and infamy expose ;  
 When round their heads, amidst the lowering sky,  
 White as a brilliant smile, thy hail stones fly. 372  
 Next to the mountain with the foot imprest;  
 Of him who wears the crescent for his crest,  
 Devoutly pass, and with religious glow,  
 Around the spot in pious circles go : 376

देवान्मन्त्रनिमसहनाः स्वाङ्गभङ्गय तस्मिन्  
 दर्पोत्प्रेकादुपरि शरभा लङ्घयिष्यन्त्यलं व्यम् ।  
 तान् कुर्वीयास्तुमुलकरकाट्टट्टिहासावकीर्णान्  
 के वा न स्युः परिभवपदं निष्कूलारम्भयत्नाः ॥५६  
 तत्र व्यक्तं दृष्टदि चरणन्यासमर्हन्द् मौलेः  
 शश्वत्सिद्धैरुपचितवलिं भक्तिनम्रः परीयाः ।

Verse 369. The *S'arab'ha* is a fabulous animal described as possessing eight legs, and of a fierce untractable nature ; it is supposed to haunt these mountains especially.

Verse 372. *White as a brilliant smile,*] It is remarkable that a laugh or smile, is always compared to objects of a white color by *Hindu* writers.

Verse 373. *Next to the mountain with the foot imprest,*] The fancied or artificial print of some saint on deity, on hills or detached stones, is a common occurrence in the creeds of the east ; the idea is not confined to the inhabitants of *Hindustan*, but is asserted similarly by those of *Nepal*, *Ceylon*, and *Ava*, as may be seen in *Turner's* journey to *Nepal*, *Symes's* Embassy to *Ava*, &c. The *Mussulmans* also have the same notion with respect to many of the Prophets, for they believe that the marks of *Adam's* feet remain on a mountain in the centre of *Ceylon*, and that those of *Abraham* were impressed upon a stone which was formerly at *Mecca*, and which he had used as a temporary scaffold in constructing the upper part of the primary *Caaba* : a number of similar stories may be found in *Mirkhond*, and other *Mohammedan* authors. The *Himalaya* mountains are the scene of most of *S'iva's* adventures, his religious abstraction, his love, marriage, &c. and the place here mentioned may have some connection with the *Gha't*, and neighbouring hill at *Haridwa'ra* mentioned in *Capt. Raper's* account of the survey of the *Ganges*, by the name of *Haraca Pairi*, the foot of *Hara* or *S'iva*.

Verse 376. *Around the spot in pious circles go :*] *Ciroumambu-*

For there have Saints the sacred altar raised,  
 And there eternal offerings have blazed ;  
 And blest the faithful worshippers, for they,  
 The stain of sin, with life shall cast away : 380  
 And after death a glad admittance gain,  
 To S'IVA's glorious, and immortal train :  
 Here wake the chorus : bid the thunder's sound,  
 Deep and reiterated roll around, 384  
 Loud as a hundred drums ; while softer strains,  
 The swelling gale breathes sweetly through the canes ;

यस्मिन् दृष्टे करं विगमादूर्ध्वमुत्तपापाः  
 सङ्कल्पन्ते स्थिरगणपदप्राप्तये ब्रह्मणाः ॥१७  
 यद्वायन्ते मधुरमनिहैः कीचकाः पूर्यमाणः  
 संसक्ताभिस्त्रिपुरविजयो गीयते किञ्चरीभिः ।

lating a venerable object,\*or person, is a usual mark of profound respect ; thus in *Saontala*, Canna thus addresses his foster daughter on the eve of her departure !

वत्से इतः सदोहताग्नीन् प्रदक्षिणीकुर्वस्व ।

"My best beloved come and walk with me round the sacrificial fire." And again in the *Ra'ma'yana* we have the same ceremony described thus ;

जनकस्य वचः श्रुत्वा पाष्णीन् पाणिभिरस्यगन् ।  
 चत्वारस्ते चतसृषां वशिष्ठस्य मते स्थिताः ॥  
 यस्मिन् प्रदक्षिणं कृत्वा वेदिं राजानमेव च ।  
 सूर्योद्गामि महात्मानः सहभाय्यारवूहकाः ॥

"Hearing the words of Janaka the four supporters of Raghu's race previously placed according to the direction of Vashisht'ha, took the hands of the four damsels within theirs, and with their spouses circumambulated the fire, the alter, the king, and the sages." *Ra'ma'yana* with translation 1, 60, 37.

Verse 386. *The swelling gale breathes sweetly through the canes ;*] The whistling of the wind in the hollow reeds or *Bambus*, may easily be conceived to afford the music of the pipe or flute, of which it was the origin if we may believe Lucretius.

*Et Zephyri cata per calamorum sibila primum,  
 Agrestes docuere cavas inflare cicutas.*

And Zephyr whistling through the hollow reeds,  
 Taught the first swains the hollow reeds to sound.

*Good's translation.*

And from the lovely songsters of the skies,  
Hymns to the victor of TRIPURA rise. 388

Thence to the snow-clad hills thy course direct,  
And *Crouncha's* celebrated pass select ;  
That pass the swans in annual flight explore :  
And erst a Hero's mighty arrows tore. 392  
Winding thy way, due north through the defile,  
Thy form compressed, with borrowed grace shall smile :

निर्वादिस्ते सुरज इव चेत् कन्दरेषु ध्वनिः स्यात्  
सङ्गीताद्यो ननु पशुपतेस्तत्र भावी सनयः ॥५८  
प्राजेयाद्रेरुपतटमतिक्रम्य तांस्तान् विशेषान्  
हंसद्वारं शृगुपतियशोवर्त्म यत् क्रौञ्चरम् ।  
तेनोदीचीं दिशमनुसरेत्स्त्रियं गायामशोभी

Verse 387. *The lovely songsters of the skies,*] are the females of the *Cinnaras* or demigods attendant upon *Cave'ra*, and the musicians of *Swerga*.

Verse 388. *Hymns to the victor, of Tripura rise.*] *Tripura* is the name of a city or rather as its etymology implies, *three cities* collectively ; these formed the domain of a celebrated Demon or *Asura* destroyed by *S'iva*, and were reduced to ashes by that Deity : according to the Commentators we have here a full and complete concert in honor of *Maha'de'ya*.

Verse 390. *And Crouncha's celebrated pass select ;*] I have not been able to make any thing of this pass or hole (क्रौञ्चरम्) the original text states it to be on the very skirt (उपतट) of the snowy mountain, and calls it also हंसद्वार the gate of the geese, who fly annually this way to the *Mánasa-sarovara* lake : *Crouncha* is described as a mountain in the *Maháb'hárata*, and being personified is there called the son of *Maina'ca* : a mountain also called *Crouncha Meru* occurs in *Mr. Wilford's* lists amongst those mountains situated in the north. It must lie at some distance from the plains, and perhaps the Poet by using the term उपतट implies its relative situation with the loftiest part of the range or proper snow-clad mountains.

Verse 392. *And erst a Hero's mighty arrows tore.*] The *Crouncha* pass, or defile in the *Crouncha* mountain, is said to have been made by the arrows of *Bhrigupati*, or *Parasura'ma* who was educated by *S'iva* on mount *Caila'sa*, and who thus opened himself a passage from the mountains upon the occasion of his travelling southwards to destroy the *Cshetriya* or military race. *Parasura'ma* is an *Avatára* or descent of *Vishnu* in the person of the son of the Saint *Ja'madagni*, and this Saint being also descended from

The sable foot that BALI marked with dread,  
A God triumphant o'er creation spread.

396

Ascended thence a transient period rest,  
Renowned *Cailāsa's* venerated guest ;  
That mount whose sides with brightest lustre shine,  
A polished mirror, worthy charms divine ;

400

श्यामः पादो बलिनिघमनामुद्यतस्त्रेव विष्णोः ॥५६

गत्वा चोर्द्धं दयसुसुजोष्ठासितप्रस्यसन्धेः

कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।

the celebrated sage *Bhrigu* his son is named *Bhrigupati*, or, *Chief* of that race.

Verse 395. *The sable foot that Bali marked with dread,*] The story of *Bali* and the *Va'mana* or dwarf *Avatāra* has been frequently repeated from the account of *Sonnerat* and the relations in the *Asiatic Researches*. As the former is not very prolix it may be here inserted to save the trouble of further reference. "The fifth incarnation was in a *Bramin* dwarf, under the name of *Vamen* ; it was wrought to restrain the pride of the giant *Bely*. The latter, after having conquered the Gods, expelled them from *Sorgon* ; he was generous, true to his word, compassionate and oharitable. *Vichenou*, under the form of a very little *Bramin*, presented himself before him, while he was sacrificing, and asked him for three paces of land to build a hut. *Bely* ridiculed the apparent imbecility of the dwarf, in telling him, that he ought not to limit his demand to a bequest so trifling ; that his generosity could bestow a much larger donation of land. *Vamen* answered, that being of so small a stature, what he asked was more than sufficient. The prince immediately granted his request, and to ratify his donation, poured water into his right hand, which was no sooner done, than the dwarf grew so prodigiously, that his body filled the universe ! He measured the earth with one pace—and the heavens, with another—and then summoned *Bely* to give him his word for the third. The prince then recognized *Vichenou*, adored him, and presented his head to him ; but the God, satisfied with his submission, sent him to govern the *Pandalon*, and permitted him to return every year to the earth, the day of the full moon, in the month of November."—*Sonnerat's Voyages in the East Indies, Calcutta edition, Vol. I, p. 22.*

Verse 398. *Cailāsa's venerated guest ;*] *Cailāsa*, as it here appears, a part of the *Himala* range, is in fable a mountain of costly gems or of crystal, the scite of *Cuve'ra's* capital, and the favorite haunt of *S'iva* ; I shall borrow from the notes to *Southey's Curse of Keha'ma*, a description of it from *Baldæus*, curious enough in itself, but still more so for its strange medley of accuracy and incorrectness, and its uncouth transformation, and commixture of the *Sanscrit* names. "The residence of *Ixora* (*Is'wara* or ईश्वर) is upon the

Whose base a RA'VAN from its centre wrung,  
Shaken not sundered, stable though unstrung :

शङ्खोच्छ्रावैः कुसुदविशदेवो वितत्य स्थितः च

silver mount *Calaja* (*Cailāsa* or कैलास), to the south of the famous mountain *Mahāmeru*, being a most delicious place, planted with all sorts of trees, that bear fruit all the year round. The roses and other flowers send forth a most odoriferous scent; and the pond at the foot of the mount is inclosed with pleasant walks of trees, that afford an agreeable shade whilst the Peacocks and divers other birds entertain the ear with their harmonious noise, as the beautiful women do the eyes. The circumjacent woods are inhabited by a certain people called *Munis* or *Rixis*, (*Rishis* or रषि), who avoiding the conversation of others, spend their time in offering daily sacrifices to their God.

It is observable, that though these *Pagans* are generally black themselves, they do represent these *Rixis* to be of a fair complexion, with long white beards and long garments hanging cross-ways, from about the neck down over the breast. They are in such high esteem among them that they believe whom they bless are blessed, and whom they curse are cursed.

Within the mountain lives another generation, called *Jexaquinnera* (*Yacsha* or यक्ष and *Cinnara* or किन्नर) and *Quendra*, (*Indra* or इन्द्र) who are free from all trouble, and spend their days in continual contemplation, praises and prayers to God. Round about the mountain stand seven ladders by which you ascend to a spacious plain, in the middle whereof is a bell of silver and a square table, surrounded with nine precious stones of divers colors; upon this table lies a silver rose called *Tamarapua* (?) which contains two women as bright and fair as a pearl: one is called *Brigasiri*, (?) i. e. the lady of the mouth, the other *Tarasiri*, (?) i. e. the lady of the tongue. *Because they praise God with the mouth and tongue.* In the centre of this rose is, the triangle of *Quivelinga*, (*S'iva-linga*) which they say is the permanent residence of God." • *Baldæus*. The latter part of this description is quite new to the *Pandits* and I suspect is rather *Mohummedan* than *Hindu*.

**Verse 402.** *Shaken not sundered, stable though unstrung :*] This alludes to a legend of *Ra'vana's* having attempted to remove the mountain from its situation, although he did not succeed as well as *Satan* and his compeers, when

"From their foundations loosening to and fro,

"They plucked the seated hills,"

He considerably unHINGED its foundations. The story perhaps originates with the curious vibrating rock at *Maha'balipuram*, of which it may be said as is observed by *Selden* of *Main-amber* i. e. *Ambrose's stone* in *Cornwall*, not far from *Penzance*, that "it is so great that many men's united strength cannot remove it, yet with one finger you may wag it."

Whose lofty peaks to distant realms in sight,  
Present a S'IVA'S smile, a lotus white :

404

And lo ! those peaks than ivory more clear,  
When yet unstained the parted tusks appear,  
Beam with new lustre, as around their head,  
Thy glossy glooms metallic darkness spread ;  
As shews a HALAB'HRITA'S sable vest,  
More fair the pallid beauty of his breast.

408

राशीभूतः प्रतिदिशमिव त्वाम्बकस्याकृद्वासः ॥६०॥

उत्पश्यामि त्वयि तटगते स्निग्धभिन्नाङ्गनाभे

सद्यःकृत्तद्विरददशनच्छेदगौरस्य तस्य ।

शोभामद्भ्यः स्तिमितनयनप्रेक्षणीयां भवित्वा-

मंसन्यस्ते सति हलभृतो मेचके वाससीव ॥६१॥

Verse 403. *Whose lofty peaks to distant realms in sight,*] The lofty peaks of the *Hima'laya* range of mountains are very justly stated by the Poet, to be visible to surrounding regions ( *प्रतिदिश* ) they are seen in the south from situations more remote than those in which any other peaks have been discerned, and the supposition of their exceeding even the *Andes* in elevation, has been confirmed by recent enquiries, which will become public with the appearance of the 12th Volume of the *Asiatic Researches*.

Verse 408. *Thy glossy glooms metallic darkness spread ;*] The expression in the original ( *स्निग्धभिन्नाङ्गनाभे* ) may be rendered, "shining like antimony mixed up with oil," a mixture used for darkening the eye lashes or the edges of the eye-lids, a practice common to the females of the east. It is also explained to mean merely, "black divided antimony," and the shining greyish blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy Clouds.

Verse 409. *Halab'hrita* is a name of *Balara'ma*, and implies as has been before explained his use of a ploughshare as a weapon; he is represented of a white color, clothed in a dark blue vest, and is thus alluded to in the introduction to the *Gita Govinda* of Jayade'va.

वहसि वपुषि विशदे वसनं जलदाभं हलहृतिभीतिमिलितयमुनाभम् ।

केशव धृत हलधररूप जय जगदीश हरे ॥

Thus translated by Sir Wm. Jones in his Essay on the Chronology of the *Hindus*. "Thou bearest on thy bright body a mantle shining like a blue Cloud, or like the water of the *Pumuna'* tripping to-wards thee through fear of thy furrowing ploughshare, Oh Ce-

Haply across thy long and mountain way,  
 In sport may GOURI' with her S'IVA stray, 412  
 Her serpent bracelet from her wrist displaced,  
 And in her arms, the mighty God embraced: .  
 Should thus it fortune, be it thine to lend,  
 A path their holy footsteps may ascend ; 416  
 Close in thy hollow form thy stores compest,  
 While by the touch of feet celestial blest.  
 Next let each maid of heaven, each blooming girl,  
 Thy graceful form in sportive mischief whirl ; 420  
 While lightning gems around each wrist that wind,  
 Release the treasures in thy breast confined :

हित्वा तस्मिन् भुजगवलयं यन्मुना दत्तहस्तां  
 क्रीडाशैले यदि च विचरेत् पादचारेण गौरी ।  
 भङ्गुभिक्ताया विरचितवपुः सन्निभान्तर्जखौषः  
 सोपानत्वं ब्रजपदसुखस्पर्शमुरोहणेषु ॥६९  
 तन्नावस्थं वलयकुक्षिशोद्धुनोद्गीर्णतोयम्  
 वेद्यन्ति त्वां सुरयुवतयो यन्त्रधारागृह्यम् ।

"shava! assuming the form of Balara'ma, be victorious Oh Hari !  
 'Lord of the universe."

Verse 412. *In sport may Gouri with her Siva stray,*] I have already noticed that these mountains are the scene of S'iva's loves and sports : they may still be considered as his favorite haunts for some traces of him seem to start up in every direction amongst them. See the late travels to the source of the *Ganges*, and Col. Hardwicke's Tour to *Sirinagar*.

Verse 420. *Thy graceful form in sportive mischief whirl ;*] The meaning of this can only be readily conceived by those who know what a *Goola'b-pa'sh* is ; a small vessel for sprinkling rose water, &c. In such a capacity is the Cloud to be used by the youthful goddesses.

Verse 421. *While lightning gems around each wrist that wind,*] The diamond and thunderbolt according to *Hindu* notions are of one substance, and are called by the same appellation, ( वज्र ) as the fall of the thunderbolt is usually followed by rain, and may thus be considered as its cause, the propinquity and the mutual friction of the same substance upon the wrists of our young ladies, is in like manner supposed to occasion the dispersion of the fluid treasures of the Cloud.



Nor fear their aim thy progress to delay ;  
 A grateful succor in the sultry day ; 424  
 For soon thy thunders shall disperse a train,  
 Of heart as timid, as of purpose vain.

Where bright the mountain's criytal glories break,  
 Explore the golden lotus-covered lake : 428  
 Imbibe the dews of *Mánasa*, and spread,  
 A friendly veil round *Airávata's* head ;  
 Or life dispensing with the *Zephyrs* go,  
 Where heavenly trees, with fainting blossoms blow. 432

ताभ्यो मोक्षस्तव यदि सखे घर्म्मलब्धस्तु न स्यात्  
 क्रोडालोभाः श्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥६३  
 हेमाम्भोजप्रसवि सखित्वं मानसस्याददानः  
 कुर्वन् कामं क्षणसुखपटप्रीतिमैरावतस्य ।  
 ध्रुवन् कल्पद्रुमकिशलयान्यंशुकानीव वातै-  
 र्नागाचेष्टैर्जलद ललितैर्निर्विशेस्तं नगेन्द्रम् ॥६४

Verse 428. *Of heart as timid as of purpose vain.*] " Unsteady in their sports," is the literal expression of the original, but the Commentators dilate the sentiment in the manner here adopted : our joint want of gallantry may find a precedent even in the poet of this science, for *Ovid* makes *Hero* write thus to *Leander*.

*Ut corpus teneris, ita mens infirma puellis,*  
 Weak as her frame the tender virgin's mind.

Verse 429. *Ma'nasa, Manasa-sarovara* or commonly *Man-sarour* is a celebrated lake situated in the centre of the *Hima'laya* mountains, and was long said to be the source of the *Ganges*, and *Brahma-putra* rivers ; with respect to the first of these the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. Some period has elapsed since it was visited by *Europeans*, and the chief information possessed at present, has been derived from the vague reports of *Hindu* Pilgrims, the lake being of great note in their sacred books and an object of their veneration.

We here take leave of the geographical part of the poem which is highly creditable to *Ca'lida'sa's* accuracy, and now come to the region of unmixed fable, the residence of *Cuve'ra* and his attendant demigods.

Verse 430. *A friendly veil round Aira'vata's head ;*] *Indra's* Elephant *ut supra*, Verse 351.

Verse 432. *Where heavenly trees, with fainting blossoms blow.*]

Now on the mountain's side like some dear friend,  
Behold the city of the Gods impend ;  
Thy goal behold, where *Gangā's* winding rill,  
Skirts like a costly train the sacred hill ; 436  
Where brilliant pearls descend in lucid showers,  
And Clouds like tresses, clothe her lofty towers.

There every palace with thy glory vies,  
Whose soaring summits kiss the lofty skies ; 440  
Whose beauteous inmates bright as lightning glare,  
And tabors mock the thunders of the air ;  
The rainbow flickering gleams along the walls,  
And glittering rain, in sparkling diamonds falls. 444  
There lovely triflers wanton through the day,  
Dress all their care, and all their labor pay ;

तस्योत्पङ्गु प्रणयिन इव स्रस्तगङ्गाडुकूलान्  
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ।  
या वः काले वहति सलिलोद्गारसुक्ष्मैर्विमानै  
र्मुक्ताजालप्रयितमलकं कामिनीवाभ्रवन्दम् ॥६५॥

( उत्तर मेघ । )

विद्युत्पल्लवं ललितवनिताः सेन्द्रचापं सचित्राः  
सङ्गीताय प्रहृतसुरजाः स्निग्धनम्रीरघोषम् ।  
अनस्तोयं मणिमयमुवस्तुङ्गमभ्रं लिङ्गापाः  
प्रासादास्त्रां ललयितुमलं यत्नं तैस्तैर्विशेषैः ॥६६॥

Literally the *Calpa* trees, one of the five kinds which flourish in Indra's heaven. They are thus enumerated in the *Amera cosha*.

पञ्चैते देवतरवो मन्दारः पारिजातकः ।  
सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनं ॥

Verse 434. The city of the Gods impend ;] *Alaca'* the capital of *Cuve'ra*.

Verse 440. I have availed myself of the aid of the Commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the *English* reader: the poet describes the toilet of the *Yaoshinis*, or female *Yacshas*, through the *six* seasons of the year, by mentioning as the selected

One while the fluttering lotus fans the fair, ' 448  
 Or *Cunda* top-knots crown the jetty hair ;  
 Now o'er the cheek the *Lod'h's* pale pollen shines,  
 Now 'midst their curls the *Amaranth* entwines ;  
 These graces varying with the varying year,  
*S'iri'sha* blossoms deck the tender ear ; 452  
 Or new *Cadāmbas* with thy coming born,  
 The parted locks, and polished front adorn.  
 Thus graced they woo the *Yacshas* to their arms,  
 And gems, and wine, and music, aid their charms ; 456  
 The strains divine with art celestial thrill,  
 And wines from grapes of heavenly growth distil ;

इहो वीणाकमलमखंके वासकुन्दानुविबुम्  
 नीता लोभप्रसवरजसा पाण्डुतामानने श्रीः ।  
 चूडापाशे नवकुर्वकं चारु कण्ठे शिरीषम्  
 सीमन्ते च त्वदुपगमजं यत्र नीपं बधूनाम् ॥६०  
 यस्यां यक्षाः सितमन्त्रिमयानेनैव हर्षीत्यलानि  
 ज्योतिष्कावाकुसुमरचिताह्यत्तमस्त्रीसहायाः ।  
 आसेवन्ते मधु रतिफलं कल्पद्रुमप्रसूतम्

flowers, those peculiar to each period. Thus the *Lotus* blooms in *Sarat* or the sultry season, two months of our autumn ; the *Cunda* (*Jasminum pubescens*) in *S'is'tra* or the dewy season, the *Lod'h*, a species of tree, (*Symplocos racemosa* Rox) is in blossom in *Hemanta* or winter ; the *Curavaca* (*Gomphraena globosa*) in *Vasanta* or spring, the *S'irisha* (*Mimosa Sirtsha*) in the hot months or *Grishma*, and the *Nipa* or *Cadamba* (*Nauclea Cadamba*) at the setting in of the rains : it is to the Commentators also, that I am indebted for the sole occupation of the Goddesses being pleasure and dress : the fact is,

To sing, to dance,

To dress, and troll the tongue, and roll the eye,  
 constitutes a very well-educated female according to the customs of *Hindustan* : we cannot help however being pleased with the simplicity and propriety of taste, which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.

Verse 458. And wines from grapes of heavenly growth distil ; ]  
 So Milton, *Paradise lost*, 5, 426.

In Heaven the trees,

Of life ambrosial fruitage bear, and vines yield nectar,

— And again line 835,

Rubied nectar flows,

Fruit of delicious vines the growth of Heaven.

The gems bestrew each terrace of delight,  
Like stars that glitter through the shades of night. 460

There when the Sun restores the rising day,  
What deeds of love his tell-tale beams display ;  
The withered garlands on the pathway found,  
The faded lotus prostrate on the ground, 464  
The pearls that bursting zones have taught to roam,  
Speak of fond maids, and wanderers from home.

High on its costly stem with diamonds bright,  
The splendid lamp glows vivid through the night ; 468

त्वङ्महीरेध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥६८

गल्यत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः . . .

पत्रच्छेदैः कनककमलैः कर्णविभ्रंशिमिश्र ।

सुक्ताजालैः स्तनपरिसरच्छिद्यस्त्रवैश्च हारै-

नैश्चो मार्गः सवितरुदये सूच्यते कामिनीनाम् ॥६९

नीवीबन्धोच्छसितशिथिलं यत्र विम्बाधराणाम्

चौमं रागादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ।

Verse 460. *Like stars that glitter through the shades of night.*  
Thus B. Jonson.

The starres that are the Jewels of the night.

Verse 466. *Speak of fond maids and wanderers from home.*  
I have already mentioned that the *Hindus* always send the lady to seek her lover, and they usually add a very reasonable degree of ardor and impatience; our poet in another place, compares the female so engaged to a rapid current: thus in the *Ritu Sanha'ra*.

उत्पातयन्त्याः परितस्तटद्मान् प्रवृद्धवेगैस्त्रिलैरनिर्मीलैः ।

स्त्रियः प्रकाशा इव जातविभ्रमाः प्रयान्तिनद्यास्त्वरितं पयोनिधिम् ॥

Fast flow the turbid torrents as they sweep,  
The shelving vallies to rejoin the Deep,  
And like the damsel prodigal of charms,  
Who seeks impatiently her lover's arms,  
Bound o'er each obstacle with headlong force,  
And banks and trees demolish in their course.

Verse 468. *The splendid lamp glows vivid through the night ;*  
The meaning is given more nearly in an Epigram in the *Anthology*.

*Ludite, sed vigiles nolite extinguere lychnos.*

I have indeed in this place concentrated and in part omitted, two verses of the original, as offensive to our notions of the decorum of

Or the soft glories of the lunar beam,  
 In gems condensed, diffuse their grateful gleam :  
 What though while S'IVA with the God of gold,  
 Delights a friendly intercourse to hold ;

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अर्चिस्तुङ्गानभिमुखमपि प्राप्य रत्नप्रदीपान्  
 ह्रीमृद्वानां भवति विफलप्रेरणा चूर्णसृष्टिः ॥७०  
 नेत्रा नीताः सततगतिना यद्विमानायभूमी-

composition. I cannot admit however that *Hindu* literature, speaking generally, is more liable to the reproach of indecency than that of *Europe* : nothing can be found in their serious works half so licentious as are many passages in the writings of Ovid, Catullus, Propertius, and even the elegant Flaccus ; to descend to modern times Ariosto and Boccacio amongst the *Italians* ; Brantome, Crebillon, Voltaire, La Fontaine, and the writers of many recent *philosophical* novels amongst the *French*, furnish us with more than parallels for the most indelicate of the *Hindu* writers ; with respect to ourselves, not to go back to the days in which "*obscenity was wit*," we have little reason to reproach the *Hindus* with want of delicacy, when we find the exceptionable though elegant poetry of *Little* generally circulated, and avowedly admired. We should also recollect the circumstances of *Indian* society before we condemn their authors for the ungarbled expressions, which we conceive to trespass upon the boundaries of decorum. These authors write to men only ; they never think of a woman as a reader : now even in polished *European* society, amongst men alone, conversation takes commonly greater liberties than any *Hindu* composition, and it is fair to infer that were our writings addressed only to the male portion of society, they would partake of a similar character : extreme attention to delicacy would in that case be regarded as puerile or fastidious : it is so now in works of science, and Gibbon and Hume, seem to consider it so in historical writing : if then we were not apprehensive of sullyng those minds whose purity we are interested in preserving, the breach of the rules of delicacy would take place to a greater extent than it has done in works of imagination. I am not sure that were this to happen the quantity of virtue in the world would be much diminished ; what is natural, cannot be vicious : what every one knows, surely every one may express ; and that mind which is only safe in ignorance, or which is only defended by decorum, possesses but a very feeble defence and impotent security. I have said more upon this subject than was perhaps necessary, but I am anxious that the *Hindus* should have justice done to them, and not be held up to the world, as they have been by a mistaken, and I am afraid, a spiteful zeal, as monsters of impurity.

Verse 469. The moon gem or *Chandraca'nta* (चन्द्रकान्त).

The *Lord of Love*, remembering former woe,  
 Wiolds not in *Alacá* his bee-strung bow :  
 Yet still he triumphs, for each maid supplies,  
 The fatal bow ; with love-inspiring eyes, 476  
 And wanton glances emulate the dart,  
 That speeds unerring to the beating heart.

The gale that blows eternally, their guide, .  
 High over *Alacá* the Clouds divide, 480  
 Scattered they lie, as if dispersed by fear,  
 And conscious crime spoke retribution near :

रावेत्स्वनिं स्वजलकणिकादोषसुत्याद्य सद्यः ।  
 शङ्कासृष्टा इव जलसुचस्त्वाद्दशा यत्न जातै-  
 र्धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ॥७१  
 यत्न स्त्रीणां प्रियतमभुजोच्छासितालिङ्गनाना-  
 मङ्गलानि सुरतजनितानि तन्तुजालावलम्बाः ।  
 तत्त्वरोधापगमविशदेषन्द्रपादैर्निशीथे .  
 व्यालुम्पन्ति स्फुटजलवद्व्यन्दिनसुन्दरान्ताः ॥७२  
 मत्वा देवं धनपतिसखं यत्न साक्षाद्वसन्तम्  
 प्रायश्चापं न वहति भयान्मनायः षट्पदच्छुम् ।  
 सभ्रभङ्गप्रहितनयनैः कामिलक्ष्येष्वमोघै-

Verse 473. *The Lord of Love remembering former woe,*] This alludes to the fate which befell the *Hindu Cupid* upon his assailing *S'iva*, whom at the desire of the Gods he inflamed with the love of *Pa'rvasi* : *S'iva* in his wrath reduced the little deity to ashes by a flame from the eye in his forehead, and although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy; the whole story is spiritedly told in *Sir Wm. Jones's* hymns to *Ca'mdeo* and to *Durga*'.

Verse 477. *And wanton glances emulate the dart,*] The eye darting arrows is an idea familiar to *English* poetry, as in these instances.

Her eye darted contagious fire.—*Milton*.

Her eyes carried darts of fire,

Feathered all with swift desire.—*Greene's Never too late*.

I mote perceive how in her glancing sight,

Legions of loves with little wings did fly,

Darting their deadly arrows fiery bright.—*Spenser. Sonnet, 16*.

And those love darting eyes shall roll no more.—*Pope's Elegy*.

Some just award, for showers that lately soiled,  
The painted floor, or gilded roof despoiled. 484

North-ward from where CUVE'RA holds his state,  
Where INDRA'S bow surmounts the arching gate ;  
Where on rich boughs, the clustering flower depends,  
And low to earth, the tall *Mandāra* bends : 488  
Pride of the grove, whose wants my fair supplies,  
And nurtures like a child ; my dwelling lies.

There is the fountain emerald steps denote,  
Where golden buds, on stalks of coral float, 492  
And for whose limpid waves the Swans forsake,  
Pleased at thy sight, the mount encircled lake :

स्तथारम्भस्वतुरवनिताविभ्रमैरेव सिद्धः ॥७३

तत्रागारं धनप्रतिष्ठहानुत्तरेणाकदीधम्

दूरात्कृत्वा सुरपतिधनुस्वारुणा तोरणेन ।

यस्योपगन्ते कृतकतनयः कान्तया वर्द्धितो मे

हस्तप्राप्यस्तवकनमितो बालमन्दारवृक्षः ॥७४

वापी चास्मिन् मरकतशिलावद्धसोपानमार्गा

हैमैश्वरा कमलसुकुलैः स्निग्धवैदूर्यनालैः ।

यस्यास्तोत्रे कृतवसतयो मानसं सच्चिदम्

नाध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥७५

Verse 484. *The painted floor,*] It is customary amongst the *Hindus* upon festival occasions to smooth and paint the ground on which worship is to be performed, or the assembly to be held ; as this spot is generally in an open area within the walls of the house, a shower of rain is of course very hostile to such decoration.

Verse 488. *The tall Manda'ra*] The Coral tree. *Erythrina Indica*.

Verse 490. *And nurtures like a child ;*] Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the *Hindus*. It is very frequently expressed, and perhaps in few places with more beauty than in the Drama of *Sacotala*, where upon departing from the bower of her foster father, she bids adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure, and may be classed with the departure of Goldsmith's village family from Auburn, and the farewell of Eve to the bowers of Paradise.

Soft from the pool ascends a shelving ground,  
 Where shades devoted to delight abound ; 496  
 Where the cærulean summit towers above,  
 The golden circle of a plantain grove :  
 Lamented haunts ; whom now in thee I view,  
 As glittering lightnings girt thy base of blue. 500  
 See where the clustering *Mád'havi'* entwines,  
 And bright *Curavaca* the wreath confines ;  
 Profuse, *As'oca* sheds its radiant flower,  
 And budding *Ce's'ara* adorns the bower ; 504  
 These are my rivals ; for the one would greet,

तस्यासौरे रश्मितशिरः पेयलैरिन्द्रनीलैः  
 क्रीडाशैलः कनककटखीवेष्टनः प्रेक्षणीयः ।  
 मङ्गेहिण्याः प्रिय इति सखे चेतसा कातरेण  
 प्रेक्ष्योपानस्फुरिततद्धितं त्वं तमेव स्मरामि ॥७६  
 रत्नाशोकशूलकिशलयः केशरश्मात् कान्तः  
 प्रत्यासन्नौ कुरवकवृत्तेर्माधवीमण्डपस्य ।

Verse 498. *The golden circle of a plantain grove:*] Milton applies the epithet *golden* to the fruits of heaven as often as *Ca'li-da's*, thus in the fourth book within a few lines we have.

Blooming ambrosial fruit.

Of vegetable Gold,

And again,

Others whose fruit burnished with *Golden* rind,  
 Hung amiable, Hesperian fables true.

Verse 501. *The Ma'd'havi' entwines,*] This creeper, (*Gartneria racemosa*, or *Banisteria Bengalensis*) is often alluded to by the Poets for its superior elegance, and the beauty of its red blossoms.

Verse 502. *Curavaca* is the crimson Amaranth, the Sanscrit name is also applied to a blue species of *Barleria*.

Verse 503. *Profuse, As'oca, sheds its radiant flower,*] *Jonesia Asoca*, speaking of which Sir Wm. Jones says, "The vegetable world scarcely exhibits a richer sight, than an *As'oca* tree in full bloom.

Verse 504. *And budding Ce's'ara*] A tree yielding a strong smelling flower, (*Mimusops elengi*).

Verse 505. *These are my rivals ; &c.*] These allusions refer to some particular notions of the *Hindus* respecting the *Ce's'ara* and *As'oca*, which plants are said to blossom upon being touched respectively by the face, or foot of a female ; the story is probably originally poetical, thus Drayton in his *Shepherd's Serina*, expatiates upon a similar idea.



As I would willingly, my charmer's feet,  
And with my fondness, would the other sip, ' 508  
The grateful nectar of her honied lip.

A golden column on a crystal base,  
Begirt with jewels rises o'er the place ;  
Here when the evening twilight shades the skies,  
The blue-necked Peacock to the summit flies, 512  
And moves in graceful circles to the tone,  
My fair awakens from her tinkling zone.

These be thy guides ; and faithfully preserve,  
The marks I give thee ; or e'en more, observe, 516  
Where painted emblems holy wealth design,  
CUVE'RA'S treasures ; that abode is mine :

एकः सखास्तव सह मया वामपादाभिजायी  
काञ्चत्यन्यो वदनमदिरां दोहदच्छन्नास्याः ॥७७  
तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि-  
भूमे वज्र मणिभिरनतिप्रौढवंशप्रकाशैः ।  
तल्लैः शिञ्जावलयसुभगैर्नर्तितः कान्तया मे  
वामध्यास्ते दिवसविगमे नीलकण्ठः सुहृदः ॥७८  
शमिः साधो हृदयनिहितैर्लक्ष्मणैर्लक्षयेथाः  
हारोपान्ते लिखितवपुषौ यक्षपद्मौ च दृष्टा ।

The verdant meads are seen,  
When she doth view them,  
In fresh and gallant green,  
Straight to renew them :  
And every little grass,  
Broad itself spreadeth,  
Proud that this bonny lass,  
Upon it treadeth.

**Verse 512.** *The blue-necked Peacock to the summit flies,]* The wild Peacock although it lays its nest upon the ground is said by Capt. Williamson, to roost constantly on the loftiest trees.

**Verse 514.** *My fair awakens from her tinkling zone.]* A girdle of small bells ( *चुड़चण्डिका* ) is a favorite *Hindu* ornament ; also silver circles at the ancles and wrists which emit a ringing noise as the wearer moves.

**Verse 518.** *Cuve'ra's Treasures ;]* Thick with sparkling oriental gems.

Haply its honors are not now to boast,  
 Dimmed by my fate, and in my exile lost; 520  
 For when the sun withdraws his cheering rays,  
 Faint are the charms the *Camala* displays.

चामकायं भवनमधुना मद्वियोगेन नूनं

सूर्यापावे न खलु कमलं पुष्यति स्वामभिसङ्गाम् ॥७६

The portal shone.—*Paradise lost*, 3, 507.

For such Cuve'ra's nine treasures are sometimes supposed to be : *Ra'ma'shrama* commenting upon *Amera*, thus enumerates them from the *S'abda'rnava*.

पद्मोस्त्रियां महापद्मः शंखो मकर कच्छपौ ।

सुकुन्द नन्द नीलस्य सर्वस्य निधयोनव ॥

"The *Padma*, *Maha'padma*, *Sanc'ha*, *Macara*, *Cach'hapa*, *Mucunda*, *Nanda*, *Ni'la* and *Charva*, are the nine *Nid'his*." The *S'abda Retna'vali* also has the same reading. In *Hemachandra* and the *Sabda Ma'la* कुन्द is substituted for नन्द. *Nid'hi* (निधि), is the generic name, but how it should be rendered into *English*, I am not prepared to say. Mr. Colebrooke, calls the particular *Nid'his*, *auriferous gems* : See his translation of the *Amera Cosha*. Some of the words bear the meanings of precious or holy things, thus *Padma* is the lotus, *Sanc'ha* the shell or *conch* : again, some of them imply large numbers, thus *Padma* is 10,000 Millions and *Maha'padma* is 100,000 Millions, &c. but all of them are not received in either the one or the other acceptance : we may translate almost all into *Things*, thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the *Jainas*, *Ni'la* refers only to color, but *Charva* the ninth means a Dwarf : Mr. Kindersley translating through the medium of the *Tamul* has called eight of Cuvera's gems, the coral, pearl, cat's eye, emerald, diamond, sapphire, ruby and topaz. The ninth he leaves undetermined. In Dr. Hunter's Dictionary, I find one only of the nine in the *Hindustanee* language, نیلم or نیل من *Neelum*, or *Neelmun*, derived from नीलमणि a blue gem and interpreted the *Sapphire*, पद्मराग *Padma-color* means a *ruby*, and possibly the *Padma* may be the same ; perhaps कच्छप the *tortoise*, means *tortoise shell*, and *Macara* may be an error for *Maraca* or *Maracata* an *emerald*, or it may imply the same stone from the green color of the fish : these however are mere conjectures. Agreeably to the system of the *Tantrikas* the *Nid'his* are personified, and upon certain occasions, as the worship of *Lacshmi*, the goddess of prosperity, &c. Come in for a share of religious veneration ; they have also their peculiar *mantras*, or mystical Verses.

Verse 522. The *Camala* is a name of the lotus.

To those loved scenes repaired, that awful size,  
 Like a young Elephant, in haste disguise ; 524  
 Lest terror seize my fair one, as thy form  
 Hangs o'er the hillock, and portends the storm.  
 Thence to the inner mansion bend thy sight,  
 Diffusing round a mild and quivering light, 528  
 As when through evening shades, soft flashes play,  
 Where the bright fire-fly wings his glittering way.

गत्वा सद्यः कलभतनुतां शीघ्रसम्प्रातःतेतोः

क्रोडाशैवे प्रथमकथिते रम्यसार्धौ निषसुः ।

अर्हस्यन्तर्भवनप्रतितां कर्तुं मत्साल्यभासं

खद्योताखीविलसितनिभां विद्युदुन्मेषदृष्टिम् ॥८०

Verse 530. *Where the bright fire-fly wings his glittering way.* The fire-fly presents a very beautiful appearance, as its soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phenomenon is common to the east and the west Indies, and it may be amusing to see the effect produced by it on different persons and at different periods : Moore meeting with it in America, writes some elegant stanzas on the subject, and adds to the lightness of his verse, the solidity of prose in the authority of this note. "The lively and varying illumination with which these fire-flies light up the woods at night gives quite an idea of enchantment. *Puis ces mouches se developpant de l'obscurité de ces arbres, et s'approchant de nous, nous les voyions sur les orangers voisins, qu'ils mettoient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit ravie &c.* L. Histoire Des Antilles." See Moore's Odes and Epistles. We have now to hear the description of a traveller of 1672, the learned and very devout, Johannes Fryer, M. D.

"The next Day at Twelve a Clock at Noon we struck into our old Road at Moorbar, from whence before we were misguided ; we packed hence by Five in the Afternoon, and left our Burnt Wood on the Right-hand, but entered another made us better Sport, deluding us with false Flashes, that you would have thought the Trees on a Flame, and presently, as if untouch'd by Fire, they retained their wonted Verdure. The Coolies beheld the Sight with Horror and Amazement, and were consulting to set me down, and shift for themselves ; whereof being informed, I cut two or three with my Sword, and by breathing a Vein, let shitan (the Devil) out, who was crept into their Fancies, and led them as they do a startling Jade, to smell to what their Wall-Eyes represented amiss ; where we found an Host of Flies, the Subject both of our Fear and Wonder, which the sultry Heat and Moisture had generated into Being, the certain Prodromus of the ensuing Rain, which follow'd us from the Hills.

This gave my Thoughts the Contemplation of that Miraculous Bush

There in the fane, a beauteous creature stands ;  
 The first best work of the Creator's hands ; 532  
 Whose slender limbs inadequately bear,  
 A full orb'd bosom, and a weight of care ;  
 Whose teeth like pearls, whose lips like *Bimbās* show,  
 And fawn-like eyes still tremble as they glow. 536

Lone as the widowed *Chacravāci*' mourns,  
 Her faithful memory to her husband turns,

तन्वी श्यामा शिखरिदशना पक्कविम्बाधरोष्ठी

मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः ।

ओष्णीभरादलसगमना स्तोकनक्षी स्तनाभ्याम्

या तत्र स्याद्भवतिविषये स्फटिराद्येव धातुः ॥८१॥

तां जानीयां परिमितकथां जीवितं मे द्वितीयम्

crowned with Innocent Flames, that gave to *Moses* so pleasant and awful a Prospect ; the fire that consumes every thing, seeming rather to dress than offend it."

Verse 532. The first best work of the Creator's hands ;] Literally the first creation of *Brahma*' and first may refer to time, or to degree ; it most probably here means—best ; So *Milton* speaking of *Eve*.

Oh Fairest of creation, last and best,

Of all God's works.

*Paradise lost* 9, 896.

We now enter upon perhaps the most pleasing part of this elegant little poem, the description of the *Yacsha*'s wife. I may perhaps come under the denomination of those who according to the illiberal and arrogant criticism of such a writer as a *Mr. Pinkerton* prove, "That the climate of *India*, while it inflames the imagination, impairs the judgment," when standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens either in classical or modern Poetry, of more genuine tenderness or delicate feeling.

Verse 535. Whose lips like *Bimbās* show,] The *Bimba* (*Bryonia grandis*) bears a red fruit to which the lip is very commonly compared.

Verse 537. The *Chacravāci* is the ruddy goose (*Anas Casarca*,) more commonly known in *India*, by the appellation, *Brahmany Duck* or *Goose*. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night : the *Hindustanee* Philology of *Messrs. Gilchrist* and *Roebuck*, an amusing account of the popular belief on this subject is thus given "This bird in the poetry of the *Hindus* is their turtle dove, for constancy and connubial affection, with the singular circumstance of the pair being doomed for ever to nocturnal separation for having offended one of the *Hindu* divinities (*Munis* or *Saints*) whence,

"*Chukwa chukwee do june in mut maro ko,e*

"*Ye mare kurtar ke ruen bich hora ko,e*

And sad, and silent, shalt thou find my wife,  
Half of my soul, and partner of my life,

540

दूरीभूते नयि सहचरे चक्रवाकीमिवैकाम् ।

गाढोत्कण्ठां गुरुषु दिवसेष्वेषु गच्छत्सु, बाबाम्

"Mark heaven's decree and man forbear,

"To aim thy shafts or pumy thunder,

"At these poor fowls a hapless pair,

"Who pass the lonely nights asunder.

"If we believe popular tradition and assertions, the cause is so far confirmed by the effect observable in the conduct of these birds to the present day, who are said to occupy the opposite banks of a water, or stream regularly every evening, and exclaim the live-long night to each other, thus

"*Chukuee muen a,oon ? Nuheen nuheen chukwa,*

"*Chukwa muen a,oon ? Nuheen nuheen chukuee,*

"Say shall I come my dear to thee,

"Ah no indeed that cannot be,

"But may I wing my love to you,

"Nay chuck alas this will not do."

Verse 540. *Half of my soul and partner of my life,*] So Milton,  
Part of my soul I seek thee and thee claim,  
My other half, &

(जीवितं मे द्वितीयं) "My second existence," are the words of the original, and the other expression, my half, is not more uncommon in Sanscrit than in western poetry; thus these tender, and as Mrs. Malaprop thinks, profane expressions of endearment, seem to have obtained a very extensive circulation: *my life, my soul* are common to most of the European languages, and the most frequent epithet, by which a mistress is addressed in Persian or Hindustanee جان is of a similar import. Amongst the Romans, *vita* and *anima* were used in the same manner, or even in the temperate warmth of friendship, as Horace calls Virgil,

*Animæ dimidium meæ,*

Half of my soul,

And Propertius addressing his mistress calls her his life,

*Æratas rumpam, mea vita, catenas,*

I'll burst, my life, the brazen chains.

We may suppose the Romans derived these pretty words from the Greeks, and indeed as we learn from Juvenal 6, 194, they were very fond of employing, though not in the most becoming manner, the original terms (No. 14, see Appendix) the English translation of which has been given at some length by Mrs. Tighe, in her poem of *Psyche*, and with some addition by Lord Byron in his *Anglo-Greek song*, the burthen of which is the old sentiment in a modern antique shape, or *my life I love you* in the (No. 15, see Appendix) of the Greek of the Morea.

Nipped by chill sorrow, as the flowers enfold,  
Their shrinking petals, from the withering cold.

I view her now! long weeping swells her eyes,  
And those dear lips, are dried by parching sighs; 544  
Sad on her hand her pallid cheek declines, . .  
And half unseen through veiling tresses shines;  
As when a darkling night the moon enshrouds,  
A few faint rays break straggling through the Clouds. 548

Now at thy sight I mark fresh sorrows flow,  
And sacred sacrifice augments her woe;  
I mark her now, with fancy's aid retrace,  
This wasted figure, and this haggard face; 552

आतां मन्ये शिथिरमथितां पद्मिनीं वान्यरूपाम् ॥ ८१

मूनं तस्याः प्रवक्ष्यदितोच्छूननेन प्रियायाः

निश्वासानामशिथिरतया भिन्नवर्णाधरोष्ठम् ।

हस्तन्यस्तं सुखमसकल्यक्ति लम्बावकत्वा-

दिन्दोर्देव्यं त्वदनुसरणक्लिष्टकान्तोर्विभर्त्ति ॥ ८२

आलोके ते निपतति पुरे सा वलिव्याकुला वा ।

मत्पादस्थं विरहतनु वा भुवगम्यं लिखन्ती ।

Verse 541. *Nipped by chill sorrow, as the flowers enfold,*] So in Lord Lyttleton's *Monody*.

A sudden blast from *Appenninus* blows,  
Cold with perpetual snows ;

The tender blighted plant shrinks up its leaves, and dies.

Verse 543. *Long weeping swells her eyes,*] In this she resembles the *Lesbia* of *Catullus*.

*Flendo turgiduli rubent oculi,*

Her swollen eyes are red with weeping.

Verse 550. *And sacred sacrifice augments her woe ;*] Thus *Lao-dameia* to *Protesilaus* in *Ovid*

*Thura damus lacrymamque super,*

We offer incense up, and add our tears.

The commentators however are not agreed how to interpret this passage in the original text, ( वलिव्याकुला ) nor the expression, ( निपतति पुरे ) "She falls before thee," they seem however to conceive it means, that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home, she recollects that the return of her own lord is proscribed, and therefore either falls in a swoon, or with excess of affliction: the sacrifice is

Now from her favorite bird she seeks relief,  
And tells the tuneful *Sháricá* her grief,  
Mourns o'er the feathered prisoner's kindred fate,  
And fondly questions of its absent mate.

556

In vain the lute for harmony is strung,  
And round the robe-neglected shoulder slung;

पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थाम्  
कञ्चिद्भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥८४  
उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणाम्

to be performed to render the Gods propitious, or it is a sacrifice called *काकवलि* usually performed by women at the beginning of the rainy season : some interpret पुरे "In the city," not, "Before, "in front."

Verse 554. The *Sha'rica'* (*Gracula religiosa*) is a small bird better known by the name of *Maina* ; it is represented as a female, while the *Parrot* is described as a male bird, and as these two have in all *Hindu* tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female : they are thus represented in the fourth story of that entertaining collection the *Baitál Pachchi'si'*.

मैंना बोली कि पुरुष पापी अधर्मी  
दगाबाज स्त्रीहत्या करनेवाले होते है ।  
यह छुन के तोते ने कहा किनारी भी दगाबाज  
भूठी बेवकूफ बाबची हत्यारी होती है ॥

Ladies have always been distinguished for maintaining pet animals, and the fancy seems to have been equally prevalent in the east and west, and in ancient or modern times : the swallow of *Lesbia*, *Passer deliciae meæ puellae*, may rival the *Sháricá* of the wife of the *Yacsha*, and Bullfinch of *Mrs. Throckmorton* : see *Cowper's Poems*.

Verse 557. *In vain the lute for harmony is strung,*] The lute is here put for the *Veena'* or *Been*, a stringed instrument of sacred origin, and high celebrity amongst the *Hindus*. In *Bengal* however players on this instrument are very rarely met with, and amongst the natives of this province, the *English* fiddle is its substitute : in the *Játrás* or *Dramatic* performances still current amongst them, I have seen the entrance of *Na'reda*, the traditionary inventor of the *Veená*, bearing in its stead a violin. The *Veená* is much the most harmonious and scientific of all the *Hindu* instruments of music : a description of it may be found in the first Volume of the *Asiatic Researches*.

Verse 558. Robe-neglected is here put for मलिनवसने *dirty clothes* so *Laodameia* says

And faltering accents strive to catch in vain,  
 Our race's old commemorative strain: 560  
 The falling tear that from reflexion springs,  
 Corrodes incessantly the silvery strings;  
 Recurring woe still pressing on the heart, . . .  
 The skilful hand forgets its grateful art, 564  
 And idly wandering strikes no measured tone,  
 But wakes a sad wild warbling of its own.  
 At times such solace animates her mind,  
 As widowed wives in cheerless absence find; 568  
 She counts the flowers now faded on the floor,  
 That graced with monthly piety the door,  
 Thence reckons up the period since from home,  
 And far from her, was I compelled to roam; . 572  
 And deeming fond my term of exile run,  
 Conceives my homeward journey is begun.

मनोवाङ्मयं विरचितपदं गेयमुक्ता तुकामा ।

तन्मीमांसायां नयनसलिलैः सारयित्वा कथञ्चि-

द्भूयोभूयः स्वयमपि कृतां मूर्च्छानां विस्मरन्ती ॥८५॥

शेषाक्तासानु विरहदिवसस्थापितस्यावधेर्वा

विन्यस्यन्ती भुवि गणनया देहलीदत्तपुष्पैः ।

मल्लङ्गं वा हृदयनिहितारम्भमाखादयन्ती

प्रायेणैते रमणविरहेष्वङ्गनानां विनोदाः ॥८६॥

*Et quâ possum squalore tuos imitare labores, &c.*  
 And with my squalid vesture ape thy toils.

**Verse 560.** *Our race's old commemorative strain:*] "The verse made in honour of my kindred" a circumstance that points out some affinity to the songs of the ancient minstrels, and family bards.

**Verse 568.** *As widowed wives in cheerless absence find;*] So in Hero's epistle to Leander,

*Faemined tardas fallimus arte moras,*

With arts, as women use, we cheat the lazy time.

**Verse 570.** *That graced with monthly piety the door,*] The *Hindus* pay a species of adoration to many inanimate objects: amongst others the door-way, or door-post receives such homage as is rendered by hanging up a flower or a garland there once a month.



Lightened by tasks like these the day proceeds,  
But much I dread a bitterer night succeeds: 576

When thou shalt view her on the earth's cold breast,  
Or lonely couch of separation rest,  
Disturbed by tears those pallid cheeks that burn,  
And visions of her dearer half's return. 580

Now seeking sleep, a husband to restore,  
And waking now, his absence to deplore ;  
Deprived of slumber by returning woes,  
Or mocked by idle phantoms of repose; 584  
Till her slight form, consumed by ceaseless pain,  
Shews like the moon, fast hastening to its wane.

Crisp from the purifying wave her hair  
Conceals the charms, no more her pleasing care; 588  
And with neglected nails her fingers chase,  
Fatigued, the tresses wandering o'er her face.

सव्यापारमहनि न तथा पीडयेन्मद्वियोगः  
शङ्के रात्रौ गुरतरशुचं निर्विनोदं सखीं ते ।  
मत्सन्देहैः सुखयितुमलं पश्य साध्वीं निशीथे  
तामृन्निद्रामवनिशयनीं सौधवातायनस्थः ॥८०॥  
आर्धिक्षामां विरहशयने सन्निपत्यैकपाश्वाम्  
प्राचीन्मूले तनुमिव कळामात्रशेषां हिमांशोः ।  
नीता रात्रिः क्षणमिव मया सार्द्धमिच्छारतैर्या  
तामेवोष्णैर्विरहमहतीमश्रुभिर्यापयन्तीम् ॥८८॥  
निश्वासेनाधरकिशलयक्ते शिना विक्षिपन्तीम्  
शुद्धज्ञानात् वरुणमलकं नूनमागण्डलम्बम् ।

Verse 576. •So Catullus.

*Nunc et amara dies, et noctis amarior umbra est,*  
The day is bitter now, but bitterer still,  
Will be night's shadows.

Verse 582. In the 11th *Idyll* of Theocritus, we have the same circumstances stated :

(No. 16, see Appendix).

You come when pleasing sleep has closed mine eye,  
And like a vision with my slumbers fly. *Fawkes's Translation.*

Firm winds the fillet, as it first was wove,  
 When fate•relentless forced me from my love; 592  
 And never flowery wreathes, nor costly pearls,  
 Must hope to decorate the fettered curls;  
 Loosed by no hand, until the law divine,  
 Accomplished, that delighted hand is mine. 596  
 Dull as the flower when clouds through æther sweep,  
 Not wholly waking, nor resigned to sleep;  
 Her heavy eyelids languidly uncloze,  
 To where the moon its silvery radiance throws 600  
 Mild through the chamber; once a welcome light,  
 Avoided now, and hateful to her sight.

मत्सम्भोगः कथमुपनयेत् स्वमजोऽपीति निद्रा-  
 माकाङ्क्षन्ती नयनसलिलोत्पीडरुद्धावकाशम् ॥८६॥  
 आद्यो वज्रविरहदिवसे या शिखा दाम हित्वा  
 शपस्यान्ते विगलितशुचा तां मयोद्वेष्टनीयाम् ।  
 स्पर्शक्लिष्टामयमितनखेनासक्तं सारयन्तीम्  
 गण्डाभोगात् कठिनविषमामेकवेणीं करेण ॥८७॥  
 पादानिन्दोरमृतग्लिशिरान् जालमार्गप्रविष्टान्  
 पूर्वप्रीत्या गतमभिसुखं सन्निवृत्तं तथैव ।  
 चक्षुः खेदात्सलिलगुरुभिः पक्ष्मभिश्चादयन्तीम्  
 साध्वेऽह्नीव स्थलकमलिनीं न प्रवृज्वां न सुप्ताम् ॥८८॥

In the translation of the *Sanscrit*, I have here intermixed two stanzas and part of a third, and slightly altered the arrangement.

Verse 591. *Firm winds the fillet, as it first was wove,*] The *Vēni* is a braid into which the long hair of the *Hindustanee* women is collected, when they have lost their husbands : the dancing girls also wear their hair in this manner. Neglecting the ornament of this part especially, has been in all ages, except the present perhaps, an indication of grief ; we have thus in *Ovid*.

*Nec mihi pectendos cura est præbere capillos,*

Nor yield I now my tresses to the comb.

*Theocritus* takes the hair off entirely, from one of his amorous damsels,

Those charms that glittering ornaments oppress,  
 Those restless slumbers that proclaim distress, 604  
 That slender figure worn by grief severe,  
 Shall surely gain thy sympathizing tear;  
 For the soft breast is swift to overflow,  
 In moist compassion, at the claims of-woe. 608

The same fond wife as when compelled to part,  
 Her love was mine, I still possess her heart;  
 Her well known faith this confidence affords,  
 Nor vain conceit suggests unmeaning words; 612  
 No boaster I! and time shall quickly teach,  
 With observation joined, how just my speech.

सां सङ्ग्रास्ताभरणमवलां पेशलं धारयन्ती  
 शयित्वकुं निहितमसकङ्कुः खडुःखेन गालम् ।  
 त्वामप्यस्य नवजलमयं मोचयिष्यत्ववश्यम्  
 प्रायः संज्वो भवति, कष्टावृत्तिराद्रान्तरात्मा ॥६९  
 जानि सङ्ग्रास्तव मयि मनः सम्भृतस्ते ह्रमसा-  
 दित्यम्भूतां प्रथमविरहे तामहं तर्कयामि ।  
 वाचांसां मां न खलु सुभगमन्यभावः करोति  
 प्रत्यक्षं ते निखिलमपिरात् भ्रातरक्तं मया वत् ॥६९

(No. 17, see Appendix). *Idyll 2, 89.*

Soon from my cheeks the crimson color fled,  
 And my fair tresses perished on my head :  
 Forlorn I lived, of body quite bereft,  
 For bones and skin were all that I had left.

*Fawkes's Translation.*

Verse 607. *For the soft breast is swift to overflow,*] This sentiment is rather diluted from the original, which says, "a soft heart is always the abode of compassion," the tenor however is given in the translation, and may be the meaning of Tibullus, when he expresses himself thus :

*Flebis, non tua sunt duro prae cordia ferro,  
 Vincita, nec in tenero stat tibi corde silex,*

— Sure thou wilt weep ;  
 For well I know nor flint nor ruthless steel,  
 Can arm the breast of such a gentle maid.

*Graingel.*

O'er her left limbs shall glad pulsations play,  
 And signs auspicious indicate thy way; • 616  
 And like the lotus trembling on the tide,  
 While its deep roots the sportive fish divide,  
 So tremulous throbs the eye's enchanting ball, •  
 Loose o'er whose lids neglected tresses fall. 620

Soothed by expected bliss should gentle sleep,  
 O'er her soft limbs and frame exhausted creep,  
 Delay thy tidings, and suspend thy flight,  
 And watch in silent patience through the night; 624  
 Withhold thy thunders, lest the awful sound,  
 Her slumber banish, and her dreams confound,  
 Where her fond arms, like winding shrubs she flings,  
 Around my neck, and to my bosom clings. • 628

इडापाङ्गप्रसरमलकैरङ्गुनक्षेहमूत्र्यं  
 प्रत्यादेवादापि च मधुनो विस्तृतभ्रूविद्यासम् ।  
 त्वयासन्ने नयनसुपरिस्सन्दि शङ्के नृगाद्या  
 मीनसोभाञ्चलकुवलयश्रीतुलामेष्यतीति ॥२४  
 वामचास्याः कररुहपदैर्मूच्यमानो मदीयै-  
 र्मुक्ताजातं चिरपरिचितं त्वयाजितो देवगत्या ।  
 सम्भोगान्ते मम संसृचितो हस्तसंवाहनानाम्  
 वास्यत्पुरुः सरसकदलीरुज्जगैरचलत्वम् ॥२५

**Verse 615.** *O'er her left limbs shall glad pulsations play,*] Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female: in the male the right side is the auspicious side, corresponding with the ideas of the *Greeks*, thus described by *Potter*.

"The third sort of internal omens were the (No. 18, see Appendix) or (No. 19, see Appendix) so called (No. 20, see Appendix) *from Palpitating*; such were the palpitations of the heart, the eye, or any of the muscles, called in *Latin*, *saltationes*, and (No. 21, see Appendix) or a ringing in the ears, which in the right-ear was a lucky omen; so also was the palpitation of the right-eye as *Theocritus* telleth us. (No. 22, see Appendix).  
 My right-eye twinkles."

**Verse 627.** *Like winding shrubs]*

So doth the woodbine the sweet honey suckle,  
 Gently entwist, tho female ivy so,  
 Enrings the barky fingers of the elm.—*Midsummer N.'s Dream*.

Behold her rising with the early morn,  
 Fair as the flower that opening buds adorn ;  
 And strive to animate her drooping mind,  
 With cooling rain drops, and refreshing wind ; 632  
 Restrain thy lightnings, as her timid gaze,  
 Shrinks from the bright intolerable blaze ;  
 And murmuring softly, gentle sounds prepare,  
 With words like these to raise her from despair. 636  
 ' Oh wife adored ! whose lord still lives for thee ;  
 ' Behold his friend, and messenger in me ;  
 ' Who now approach thy beauteous presence fraught,  
 ' With many a tender, and consoling thought ; 640

तस्मिन् काले जलदं यदि सा वसुनिर्वासा स्या-  
 त्तासीनः स्तनितविमुखो याममात्रं सहेयाः ।  
 मा भूदस्याः प्रथमिनि मयि स्वप्नसन्धे कथञ्चित्  
 सद्यः कष्टचूतमुज्ज्वलायन्ति गादोपगूढम् ॥८६॥  
 तासुत्याम् स्वजलकश्चिकाशीतलेनानिलेन  
 प्रत्याश्रुतां सममभिनवैर्जातकैर्मासतोनाम् ।  
 विद्युत्कम्प क्षिप्रितनयनां त्वत्समाधौ गवाक्षे  
 वक्त्रं धीरः स्तनितवचनैर्मानिनीं प्रक्रमेयाः ॥८७॥  
 भर्तुर्मित्तं प्रियमविधवे विद्वि मामम्बुवाहम्  
 तत्सन्देहे हृदयनिहितैरागतं त्वत्समीपम् ।

Verse 630. *Fair as the flower that opening buds adorn ;*] The Commentators have taken great pains to explain this allusion to the flower, or in the original the *Ma'lati* a kind of Jasmin ; their labor is however very idle, as the comparison has always been familiar to Poetry, thus Catullus calls a lady,

*Alba parthenice velut,*

*Luteumve papaver,*

Like the white Parthenice, or yellow poppy.

And Chaucer has,

That *Emilie* that fayrer was to seene,

Than is the lily upon his stalk green.

Verse 641. *Such tasks are mine :*] This allusion has been explained, in the Note on Verse 20.

'Such tasks are mine : where absent lovers stray,  
'I speed the wanderer lightly on his way;  
'And with my thunders teach his lagging mind,  
'New hopes the braid of absence to unbind.'

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As beauteous MAIT'HILI' with glad surprize,  
Bent on the Son of air her opening eyes ;  
So my fair partner's pleased uplifted gaze,  
Thy friendly presence with delight surveys ;  
She smiles, she speaks, her misery forgoes,  
And deep attention on thy words bestows ;  
For such dear tidings happiness impart,  
Scarce less than mutual meeting to the heart.

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यो हृन्दिनि त्वरयति वयि आस्यतां प्रोषितानाम्  
मन्द्रस्निग्धैर्ध्वनिभिरवसावेष्टिमोक्षोत्सुकानि ॥६८  
इत्याम्याते पवनतनय' मैथिलीबोन्मुखी सा  
त्वासक्तगठोक्कसितहृदया वीक्ष्य सम्भाव्य चैव ।  
ओष्यत्यसात् परमवहिताम्यौस्य सीमन्तिनीनाम्  
कान्तोदन्तः सुहृदपगतः सङ्गमात् किञ्चिदूनः ॥६९

Verse 644. *The braid of absence*] is the *Ve'ni'*, see Note on Verse 591.

Verse 645. *Mait'hili'* is a name of *Si'ta'*, derived from *Mit'hila* the place of her nativity, and the modern *Tirhut* : the allusion relates to the discovery of her in *Lanka*, by *Ra'ma's* envoy *Hanuma'na*, the monkey chief, said to be the son of the wind.

Verse 652. *Scarce less than mutual meeting to the heart.*] They have a proverb similar to this in the *Hindustanee* language, "a letter is half a meeting," the expression is common in the Poetry of the *Rekhtu*, and occurs thus in a *Ghuzul* by *Jirat*.

کہتے ہیں کہ مکتوب بھی ہی نصف ملاقات

It also exists in the *Arabic* language, and is thus given in one of the exercises of *Capt. Lockett's* translation of the *Meenut Amil*, and the *Shereh Meenut Amil*, or an *Arabic* Grammar, and Commentary.

المراسلات كما قيل نصف الملاقات

"Correspondence they say is half an interview."

Being, of years protracted, aid thy friend,  
 And with my words thine own suggestions blend ;  
 Say thus ; ' Thy lord o'er RA'MA'S mountain strays,  
 ' Nor cares but those of absence blight his days ; 656  
 ' His only wish by me his friend to know,  
 ' If he is blest with health, that thou art so ;  
 ' For still this fear especially must wait,  
 ' On every creature of our passing state. 660  
 ' What though to distance driven by wrath divine  
 ' Imagination joins his form with thine ;  
 ' Such as I view is his emaciate frame,  
 ' Such his regrets, his scorching pangs the same ; 664  
 ' To every sigh of thine, his sigh replies,  
 ' And tears responsive trickle from his eyes.  
 ' By thee unheard, by those bright eyes unseen,  
 ' Since fate resists, and regions intervepe, 668  
 ' To me the message of his love consigned,  
 ' Pourtrays the sufferings of his constant mind ;

तामायुष्मन् मम च वचनादात्मनोपकर्तुम्  
 ब्रूया एव तव सहचरो रामगिर्याश्रमस्थः ।  
 अव्यापन्नः कुशलमवलेष्टि त्वां विदुक्ता  
 मृतानां हि क्षयिषुकरयेष्वाद्यमाश्वासमेतत् ॥१००॥  
 अङ्गेनाङ्गं प्रतनु तनुनां गाढतप्तेन तप्तम्  
 साक्षेणाक्षम्, तमविरतोक्तं गृह्यतेन ।  
 उष्णोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती  
 सङ्कल्पैस्तेविद्यति विधिना वैरिणा रुद्धमार्गः ॥१०१॥  
 शब्दाश्चेदं यदपि किल ते यः सखीनां पुरस्तात्  
 कथं बोलः कथयितुमभूदाननस्यर्शलोभात् ।

Verse 659. *For still this fear especially must wait,*] It is to be recollected here that even these heavenly beings are of a perishable nature, and subject to the infirmities of existence: the whole are swept away at each *Maha' pralaya*, or destruction of the universe, Which like the baseless fabric of a vision, Leaves not a wreck behind.

'Oh, were he present, fondly would he seek,  
 'In secret whisper that inviting cheek; 672  
 'Woo thee in close approach his words to hear,  
 'And breathe these tender accents in thine ear.'  
 "Goddess beloved, how vainly I explore,  
 "The word to trace the semblance I adore; 676  
 "Thy graceful form the flexile tendril shews;  
 "And like thy locks the peacock's plumage glows;  
 "Mild as thy cheeks, the moon's new beams appear,  
 "And those soft eyes adorn the timid deer; 680  
 "In rippling brooks thy curling brows I see,  
 "But only view combined these charms in thee.

सोऽतिक्रान्तः अवयविवदं बोचनाभ्यामदृश्य-

स्वासक्तकण्ठाविरचितपदं सन्मुखेनेदमाह ॥१०१॥

स्वामासक्तं चकितहरिणीप्रेक्षणे दृष्टिपातम्

नन्द्यच्छायां यशिनि शिखिनां वर्द्धभारेषु केशान् ।

उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविद्यमानं

हृत्केशिन् कचिदपि न ते वैरिह सादृश्यमस्ति ॥१०२॥

**Verse 679.** *Mild as thy cheeks, the moon's new beams appear,*] Comparing a beautiful face to the moon has been supposed peculiar to oriental poets; instances however may be found in *English* verse; perhaps that passage in *Pope*, where speaking of an amiable female and the moon, he says, "*Serene in virgin modesty she shines,*" may not be exactly in point, although the general idea is similar. *Spenser* however is sufficiently precise.

Her spacious forehead like the glearest moon,  
 Whose full grown orbe begins now to be spent,  
 Largely displayed in native silver shone,  
 Giving wide room to Beauty's regiment.

**Verse 682.** *But only view combined these charms in thee.*] This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a *Hindu* Bard; and as this gallantry cannot be the ten times repeated retail of *Romantic* folly, or *Chivalrous* frenzy, it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty agreeably to *Hindu* fancy, and I do not think the series of comparisons will much suffer, by being contrasted with any similar series in classical or modern writers. I am not aware indeed that so continued and simple a strain of imagery is often to be found in the latter, and it may be doing them an injustice to bring forward as analogous a passage and its imitations which is certainly of inferior beauty. To begin with *Pope*.



" E'en in these wilds our unrelenting fate,  
 " Proscribes the union, love and art create :  
 " When with the colors that the rock supplies,  
 " O'er the rude stone thy pictured beauties rise,

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त्वमाखिलं प्रणयकुपितां धातुरागैः शिवाया-

मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।

*Sylvia's*, like autumn ripe, yet mild as May,  
 More bright than morn, yet fresh as early day :

This as well as the rest of the *Pastoral* is borrowed from *Theocritus*, *Ovid*, and *Virgil*. In the 7th Eclogue of the latter Poet, these comparisons occur.

*Nerine Galatea, thymo mihi dulcior Hyblæ,*

*Candidior cygnis, hederâ formosior albâ,*

Oh *Galatea* nymph, than swans more bright,

More sweet than thyme, more fair than ivy white.—*Warton*.

This is an imitation of *Theocritus* in his 11th *Idyll*.

(No. 23, See Appendix.)

Softer than Lambs you seem, than curds more white,  
 Wanton as calves before the uddered kine.

• Bright as the unripe fruitage of the vine.—*Fawkes*.

*Ovid* also has imitated and amplified this same passage.

*Candidior nivei folio Galatea ligustri,*

*Floridior pratis, longo procerior alno,*

*Splendidior vitro, tenero lascivior hædo,*

*Lævtor assiduo detritri æquore conchis,*

*Solibus hybernis, æstivâ gratior umbrâ,*

*Nobilior pomis. platano conspectior altâ,*

*Lucidior glacie, maturâ dulcior uvâ,*

*Mollior et cygni plumis, et lacte coacto,*

*Et si non fugias riguo formosior horto.*—*Metamor*: B. 13.

*Dryden* has translated, and much improved this passage :

Oh lovely *Galatea*, whiter far,

Than falling snows, and rising lilies are,

More flowery than the meads, as crystal bright,

Erect as alders, and of equal height ;

More wanton than a kid ; more sleek thy skin,

Than orient shells that on the shore are seen ;

Than apples fairer when the boughs they lade ;

Pleasing as winter sun, or summer shade :

More grateful to the sight than goodly plains,

And softer to the touch than down of swans,

Or curds new turned ; and sweeter to the taste,

Than swelling grapes that to the vintage haste,

More clear than ice, or running streams that stray,

Through garden plats, but Ah ! more swift than they.

*Ovid's* description is very much in the style of *Persian Poetry*, and infinitely less appropriate, less simple and less delicate than the passage above. We may add another specimen of perhaps superior

" Fain would I think, once more we fondly meet ;  
 " And seek to fall in homage at thy feet ; 688  
 " In vain ; for envious tears my purpose blight,  
 " And veil the lovely image from my sight.  
 " Why should the God who wields the five-fold dart,  
 " Direct his shafts at this afflicted heart ; 692  
 " Nor spare to agonize an aching breast,  
 " By sultry suns, and banishment oppressed ;  
 " Oh ! that these heavy hours would swiftly fly,  
 " And lead a happier fate, and milder sky. 696

कश्चात्तावन्मृदुरपचितैर्दृष्टिराबुध्यते मे  
 क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कतान्तः ॥१०४  
 धारासिक्तस्थलसुरभिण्यस्मन्मुखास्यवासे .  
 दूरीभूतव्यतनुमपि साम्यञ्जवाणः क्षिणोति ।  
 धर्मान्तेऽस्मिन्निगणयकथं वासुराणि व्रजेयु  
 दिक्ससक्तप्रविततघनव्यस्तस्यार्थातपानि ॥१०५

merit, from one of that school which can never be too highly rated ; the Lover in one of Ford's dramas thus describes his mistress.

View well her face, and in that little round ;  
 You may observe a world of variety.  
 For coral, lips ; for sweet perfume, her breath ;  
 For jewels, eyes ; for threads of purest gold,  
 Hair ; for delicious choice of flowers, cheeks ;  
 Wonder in every portion of that form.

Verse 685. *When with the colors that the rock supplies,]*

" Having painted you with mineral colors ; " (धातुरागैः) that is, according to the Commentators with *red chalk*, &c. Our very limited acquaintance with the high land which is the scene of the *Yacsha's* exile, prevents our specifying the mineral substances which he may be supposed to have employed : the expression in the text however is one of many circumstances that render it probable, that the mountains which run across the northern-most part of the *Peninsula*, are rich in the objects of mineralogical enquiry : we know that copper mines have been discovered in the eastern extremity of them, the Ore of which is very productive : The *Sa'lagra'ma* stones or *Ammonites* are found in the *Narmada*, and the several kinds of *Ma'cashicas*, a class of ores not yet investigated, are usually called नदीज and ताम्रोज or *River-born*, and *Ta'pti-born*, in reference to their being found in the course of the *Ta'pti* river.

Verse 691. *Why should the God who wields the five-fold dart,]*  
 Ca'made'va, the *Hindu* Cupid, is represented, as the *Eros* of the

" Believe me Dearest that my doom severe,  
 " Obtains from heavenly eyes the frequent tear;  
 " And where the spirits of these groves attend,  
 " The pitying drops in pearly showers descend ; 700  
 " As oft in sleep they mark my outstretched arms,  
 " That clasp in blissful dreams thy fancied charms,

सामाक्यप्रसिद्धितुल्यं निर्द्वयान्वेषहेतो-

संस्वादास्ते कथमपि नवा स्वप्नसन्दर्शनेषु ।

*Greeks*, armed with a Bow and arrows ; these weapons are of peculiar construction and most poetically formed ; the bow is of sugar cane, the bow string consists of a line of bees, and the arrows are tipped each with a separate flower ; the weapons and application of the allegory, will be best explained by a verse in Sir Wm. Jones's, hymn to this Deity.

He bends the luscious cane, and twists the string,  
 With bees how sweet, but ah ! how keen their sting :

- He with five flowrets tips the ruthless darts,  
 • Which through five senses pierce enraptured hearts :

Strong *Chumpha*', rich in odorous gold,

Warm *Arca* nursed in heavenly mould ;

*Dry Nagestar* in silver smiling ;

Hot *Kriticum* our sense beguiling,

And last to kindle fierce the scorching flame,

*Love shaft*, which Gods bright *Béla* name.

In the *Romaunt of the Rose*, there is something of a similar allegory : Cupid is armed with "ten brode arrows," of which, "five were shaven well and dight," and of a nature to produce virtuous attachment ; while the other five, "al so black as fiend in hell," were *Pride*, *Villaine*, &c. and of pernicious properties.

Verse 699. *And where the spirits of these groves attend,*] *St'hali Dévata's* are literally the *Deities of the soil* ; so completely has *Hindu* like *Grecian* faith, peopled inanimate nature ; our poetical creed is addicted to a similar practice, as in the beautiful modern imitation of the ancient Drama, *Tobin's Honey moon*, where *Zamora* exclaims,

And if as some believe,

There is a spirit in the waving woods ;

Life in the leaping torrent ; in the rocks,

And seated hills, a contemplative soul,

Brooding on all things round them ;

Here, to all nature, I repeat my Vow,

Never to love but you.

Verse 702. *That clasp in blissful dreams thy fancied charms,*]

*Pur nel sonno almen' tal'ora,*

*Vien' colei che m' innamora,*

*Le mie pene a consolar.*

Metastasio. *Cantata.*

She whom I love in sleep appears,

And soothes my grief, and calms my fears.

- " Play through the air, and fold in fond embrace,  
 " Impassive matter, and ethereal space. 704  
 " Soft and delightful to my senses blows,  
 " The breeze that south-ward wafts *Himála's* snows,  
 " And rich impregnated with gums divine,  
 " Exuding fragrant from the shattered pine, 708  
 " Diffuses sweets to all, but most to me,  
 " Has it not touched; does it not breathe of thee?  
 " What are my tasks; to speed the lagging night,  
 " And urge impatiently the rising light; 712  
 " The light returned, I sicken at the ray,  
 " And shun as eagerly the shining day:  
 " Vain are my labors in this lonely state,  
 " But fate proscribes, and we must bow to fate. 716

पश्यन्तीनां न खलु बह्वशो न स्थलीदेवतानाम्  
 मुक्तासूक्तास्तरुकिशलयेष्वश्रुलेशाः पतन्ति ॥ १०६  
 भित्वा सद्यः किशलयपुटान् देवदारुद्गुम्फाणाम्  
 ये तत्क्षीरक्षुतिरुरभयो दक्षिणेन प्रवृत्ताः ।  
 आलिङ्गन्ते गुणवति मया ते तुषाराद्रिवाताः  
 पूर्वं स्पृष्टं यदि किल भवेदङ्गुलिभिरुवेति ॥ १०७  
 संचिष्येत क्षणमिव कथं दीर्घयामा त्रियामा  
 सञ्चावस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ।  
 इत्थं चेतश्चटुलनयने दुर्लभप्रार्थिनं मे  
 गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथामभिः ॥ १०८

Verse 703. *Play through the air, &c.*] So poor *Olympia* in *Ariosto*,

*Di quà l'un braccio, e di là l'altro gira,*  
 And here one arm, and there the other tost,  
 And with as much success as *Aeneas*,  
*Ter conatus ibi collo dare brachia circum,*  
*Ter frustra comprehensa manus effugit imago,*  
 Thrice round her neck my eager arms I threw,  
 Thrice from my empty arms the Phantom flew.

Verse 710. *Has it not touched; does it not breathe of thee?* *Pitt.*  
 We have here another elegant and tender compliment, in a strain even superior to the similar thought in *Ben. Jonson's* admired little Ode from the *Greek*.

" Let then my firmness save thee from despair,  
 " Who trust myself, nor sink beneath my care,

नन्वात्मानं बद्ध विगणयन्नात्मनैवावलम्बे

तत्कल्याणि त्वमपि सुतरां ना गमः कातरत्वम् ।

But thou thereon didst only breathe,  
 And sent it back to me,  
 Since when it looks and smells I swear,  
 Not of itself but thee.

Verse 717. *Let then my firmness save thee from despair,*] We are scarcely prepared for this sudden fortitude of the *Yacsha*, but it is not by any means unnatural: the task of consoling partners in affliction, necessarily diverts the mind from its own distress; the lofty reliance upon one's self here recommended, is analogous to the advice given by the dream wick Jupiter sends to Agamemnon. *Homer's Iliad. B. 2d.*

(No. 24, See Appendix.)

Do you rely upon your own mind.

Or it is something in the manner of a passage in the elegant poem of *Catullus* addressed to *Himself*.

*Quin te animo affirmas, teque istinc reducis,  
 Et Diis invitis, desine esse miser,  
 Trust to thy self, on strength of soul rely,  
 And hostile Gods, and wretchedness, defy.*

*Goldsmith's Traveller* winds up with morality of this description when he remarks.

Still to ourselves in every place consigned,  
 Our own felicity we make or find.

*Milton's* strain however in *Satan's* sublime apostrophe to Hell, is still more elevated.

Hail horrors hail ! and thou profoundest Hell,  
 Receive thy new possessor : one who brings,  
 A mind not to be changed by place or time ;  
*The Mind is its own place*, and in itself,  
 Can make a Heaven of Hell, a hell of Heaven.

Reference to this noble principle is very frequent in the writings of the *Hindus*. The *A'tma Bôdha* or *Knowledge of Spirit*, a small treatise which contains the ethical part of the *Veda'nta* philosophy, and which has been lately translated and published by *Dr. Taylor*, concludes with this stanza.

दिग्देशकालाद्यनपेक्ष्य सर्व्व शीतादि हृदित्यसुखं निरञ्जनम् ।

स्वात्मतीर्थमतते विनिष्क्रियः ससर्व्ववित्त्वर्च्चगतो नृतो भवेत् ॥

" He who has made the pilgrimage of his own spirit, a pilgrimage in which there is no concern respecting situation, place, or time, which is every where ; in which neither cold nor heat are experienced, which bestows perpetual happiness and freedom from sorrow ; he is without action, knows all things, pervades all things, and obtains

"Trust to futurity, for still we view ;  
 "The always wretched, always blest are few ; 720  
 "Life like a wheel's revolving orb turns round ;  
 "Now whirled in air, now dragged along the ground.  
 "When from his serpent couch that swims the deep,  
 "Sārangi' rises from celestial sleep ; 724

कस्यात्पन्नं सुखसुपन्नं दुःखमेकान्ततो वा  
 नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥१०६  
 शपान्तो मे भुजगैश्च नादृत्यते शार्ङ्गपाशौ  
 \* मासानेतान् गमय चतुरो बोधने मीलयित्वा ।

eternal beatitude." A fine passage inculcating the same feeling occurs in *Menu*, where the legislator exhorts a witness to speak the truth.

आत्मैव ह्यात्मनः साक्षी गतिरात्मा तदात्मनः ।

मावमंस्याः स्वमात्मानं नृणां साक्षिण्यसुतमम् ॥८॥८४॥

"The soul itself is its own witness ; the soul itself is its own refuge ; offend not thy conscious soul, the supreme internal witness of men." Sir Wm. Jones's *Translation*, chap. viii, verse 84.

Verse 720. *The always wretched, always blest are few ;*] We have here a fine tone of morality, in which the writings of the *Hindus* are generally very abundant : the vicissitudes of fortune have been commented on much in the same strain by a great variety of poets, amongst whom the *Sanscrit* bard is entitled to a pre-eminent station. Several passages, and indeed whole poems, *De Fortunâ* are given in *Burmannus* ; as thus in Epigram 143. By *Ausonius*.

*Fortuna nunquam sistit in eodem statu,  
 Semper movetur, variat et mutat vices,  
 Et summa in imum mergit, ac mersa erigit.*

Fortune in one position never stays,  
 But still unceasing and unwearied strays,  
 And still diversifies each human state,  
 Exalts the lowly, or subverts the great.

Again in the same collection we meet with fortune's wheel.

*Tuta nec in solido rerum Fortuna favore est,  
 Cum minime credas, impulit illa rotam.*  
 No trust in fortune's favor should'st thou feel,  
 When least expected, lo ! she whirls her Wheel.

*Tibullus* consoles himself with a similar reflection,

*Vexatur celeri fors levis orbe rota,  
 Fate round the world is driven on whirling wheel.*

Verse 724. The serpent couch is the great snake *Ananta*, upon which *Vishn'u*, or as he is here called the holder of the bow *Sāranga*, (the horn bow) reclines, during four months, from the 11th of *A'shārha* to the 11th of *Ca'rtic* or as it has occurred in this year (1813) from the 23rd of June to the 26th of October: the sleep of

- " When four more months unmarked have run their course ;  
 " To us all gloom ; the curse has lost its force •  
 " The grief from separation born expires,  
 " And Autumn's nights reward our chaste desires. 728  
 " Once more I view thee as mine eyes unclose,  
 " Laid by my side, and lulled by soft repose ;  
 " And now I mark thee startle from thy sleep,  
 " Loose thy enfolding arms, and wake to weep ; 732  
 " My anxious love long vainly seeks reply ;  
 " Till, as the smile relumes that lucid eye,  
 " Thy arch avowal owns, that jealous fear,  
 " Affrighted slumber, and aroused the tear. 736  
 " While thus, Oh Goddess with the dark black eyes,  
 " My fond assurance confidence supplies ;  
 " Let not the tales that idle tatlers bear,  
 " Subvert thy faith, nor teach thee to despair: 740

पश्चादावां विरहगणितं तं तमात्माभिर्बोधम्  
 निर्देष्टव्यः परिणतशरच्चन्द्रिकासु क्षपासु ॥१०  
 भूयस्वार्पित्वमसि शयने कण्ठसग्ना पुरा मे  
 निद्रां गत्वा किमपि रुदती सत्वरं विप्रबुद्धा ।  
 सान्त्वहि मं कथितमसकृत् पृच्छतश्च त्वया मे  
 हटः स्वप्ने कितव रमयन् कामापि त्वं भवेति ॥११॥  
 एतस्मान्मां कुपयस्विनमभिज्ञानदानाद्दिदित्वा  
 मा कौलीनादसितनीयने ययविश्वासिनी भूः ।

Vishn'u, during the four months of the periodical rains in *Hindustan*, seems to bear an emblematical relation to that season ; it has been compared to the *Egyptian* Hieroglyphical account of the sleep of *Horus*, typical of the annual overflow of the *Nile*, by the late *Mr. Paterson* in his ingenious essay on the origin of the *Hindu* religion ; *Asiatic Researches* Vol. 8.

Verse 739. This passage may either be explained, "do not lose your trust in me," or "do not break your faith with me." We may indeed conceive the two sentiments to be involved in each other, as they are in this passage,

*Lingua mendace,  
 Forse a te m'accusa, ma Irene ha tante  
 Prove della mia fede,  
 Irene mi conosce e Irene il crede ;  
 Ah no!*

*Metastasio. Cantata.*

" True love no time nor distance can destroy,  
 " And independant of all present joy,  
 " It grows in absence, as renewed delight,  
 " Some dear memorials, some loved lines exēite." 744

Such, vast Dispenser of the dews of heaven,  
 Such is my suit, and such thy promise given ;  
 Fearless upon thy friendship I rely,  
 Nor ask that promise, nor expect reply : 748  
 To thee the thirsty *Chátacas* complain ;  
 Thy only answer is the falling rain ;  
 And still such answer from the Good proceeds,  
 Who grant our wishes, not in words, but deeds. 752  
 Thy task performed, consoled the mourner's mind ;  
 Haste thy return these solitudes to find ;  
 Soar from the mountain, whose exalted brow,  
 The horns of *SIVA*'s bull majestic plough, 756

ज्ञेहानाहुः किमपि विरहव्यापदस्ते ह्यभोग्या  
 दृष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥ १९  
 कञ्चित्त्वैयस्य व्यवसितमिदं बन्धुत्व्यं त्वया मे  
 प्रत्यादेशाच्च खलु भवतो धीरतां तर्कयामि ।  
 निःशब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः  
 प्रत्युक्तं हि प्रणविषु सतामीप्सितार्थक्रियैव ॥ २०  
 आश्वास्तेनाग्रयमविरहादुग्रशोकां सखीं मे  
 वैवादादस्माच्चिण्यनदृषोत्स्नातकूटाजिह्वतः ।

Do slanderous tongues my truth impeach,  
 And can they gain *Irene*'s ear,  
 Do not a thousand trials teach,  
 How firm my faith ; then vain their speech,  
 She knows my heart, and vainer still my fear.

**Verse 748.** *Nor ask that promise, nor expect reply :*] We cannot help pausing here to remark the ingenuity of the Poet in the conduct of his work. He sets out with excusing the apparent absurdity of the *Yacsha*'s addressing himself to a Cloud as to a rational being, by introducing a pleasing and natural sentiment, see Verse 32. The Cloud has now received his charge and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been



And hither speeding, to my sorrowing heart,  
Shrunk like the bud at dawn, relief impart.

With welcome news my woes tumultuous still,  
And all my wishes tenderly fulfil.

760

Then to whatever scenes invite thy way,  
Waft thy rich stores, and grateful glooms convey;  
And ne'er may destiny like mine divide,  
Thy brilliant spouse, the lightning, from thy side.

764

This said he ceased : the messenger of air,  
Conveyed to *Alacá* his wild despair;  
The God of wealth relenting learnt his state,  
And swift curtailed the limit of his fate;  
Removed the curse, restored him to his wife,  
And blest with ceaseless joy their everlasting life.

768

सामिज्ञानप्रहितकुशलैस्तद्वचोभिर्नमापि  
प्रातःकुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥११४  
एतत् कृत्वा प्रियसमुचितस्यार्धनञ्चेतसो मे  
सौहार्दीहा विधुर इति वा मय्यनुक्रोशवृत्ता ।  
इष्टान् देशान् विचर जलद प्रावृषा समुत्तमो-  
र्मा भूदेव कचिदपि न ते विद्युता विप्रयोगः ॥११५  
सुखावार्त्ताञ्जलदकथितान्त्वनेशोऽपिसद्यः  
शपस्मान्तेसदयहृदयस्य विधायास्तकोपः ।  
संशोभ्यते विगलितं शुचौदम्यती हृष्टचित्तौ  
भोगान्निष्ठानविरतसुखमो जयामासयन्तत् ॥११६

straining probability over-much, and we see in the above lines with what neatness *Ca'lida'sa* has extricated himself from the dilemma.

Verse 757. Thus *Ovid* in his *Tristia*.

*Prospera sic vobis maneat Fortuna nec unquam,  
Contacti simili sorte rogetis opem.*

So may on thee propitious fortune wait,  
Nor may'st thou need such aid, nor mourn so sad a fate.

# APPENDIX.

## PAGE. NO.

17	1	νηφάλια ἱερὰ
—	2	τὰ ὑδρόσπονδα,
—	3	τὰ μελίσπονδα
—	4	τὰ γαλακτόσπονδα
—	5	τὰ ἐλαιόσπονδα
—	6	νηφάλιοι.
—	7	νεφαληγερέτα Ζεὺς :
18	8	Σω. Γίνονται πανθ' ὅτι ἂν βωλονται
21	9	Τῶν δ', ὥστ' ὀρνέθων πετεηνῶν ἔθνα πολλά, Χηνῶν, ἥ γεράνων, ἥ κύκνων δουλιχοδεύρων, Ἀσίῳ ἐν λειμῶνι, Καῦστρίου ἀμφὶ ῥέεθρα
22	10	οἰωνοπολος
26	11	Μαλλοι
42	12	Βοτρυδὸν δε πετονται ἐπ' ἀνθεστὶν εἰαρινοῖσιν
—	13	(πετονται)
78	14	Ζωη και ψυχη,
—	15	Ζωη μου σας αγαπω
82	16	Φοιτῆς δ' αὐθ' οὕτως ὄκα γλυκὺς ὕπνος ἔχη με, Οὔχη δ' εὐθὺς τοῖσα ὄκα γλυκὺς ὕπνος ἀνῆ με.
84	17	Εἰρῆνυ δ' ἐκ κεφαλῆς πᾶσαι τρίχες ἀντὰ δε λοιπά Οὐ ἐξ ἧς καὶ δέρμα
85	18	Παλμοί
—	19	Παλμικὰ οἰωνίσματα
—	20	απο τοῦ παλλειν
—	21	Βομβος
—	22	Ἀλλέται ὀφθαλμος μὲν ὁ δεξιός
90	23	Λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα δ' ἄρνός, Μόσχω γαυροτέρα, φιαρωτερα ὀμφακος ὠμᾶς
94	24	σὺ δε σῆσιν ἔχε Φρεσὶ

There the ever-blossomed trees are always in resonance with the humming noise of the intoxicated bees the ever-flowering lotus encircled by rows of geese; the domesticated peacocks always expanding their tails and making the peculiar *Ke'ká* sound; the evenings are ever adorned with the dark-dispelling rays of the moon. 67क

Tears are not shed there save in gladness; the piercing arrows of *Cupid* made the dwellers there feel the agony of grief, which can only be pacified by the union of lovers; no other separation can be found there excepting those from their quarrels; the servants of *Kuve'ra* know no other stage of life besides youth. 67ख

There the lovely maidens, whose hands are even desired by Gods, after enjoying the cool breezes coming from the river *Mandákini'* and refreshing themselves from the heat of the sun under the shades of the *Mandára* trees growing on the banks, earnestly play sometimes in hiding gems under gold-dust and then searching after them. 68क ..

यत्नोन्मत्तभ्रमरसुखराः पादपा नित्यपुष्पा

हंसश्चेत्पीरचितरश्मिना नित्यपद्मा जलिन्यः ।

केकोत्कण्ठा भवनशिखिनो नित्यभास्वत्कुलापा

नित्यज्योत्स्नाप्रतिहततमोदितिरम्याः प्रदोषाः ॥ ६७क

आनन्दोद्यं नयनसलिलं यत् नान्यैर्निमित्तै-

र्नान्यस्तापः कुसुमशरजादिदृश्ययोगसाध्यात् ।

नाप्यन्यस्मात् प्रणयकलह्वाद्विप्रयोगोपपत्ति-

र्वित्तेशानां न च खलु वयो यौवनादन्यदस्ति ॥ ६७ख

मन्दाकिन्याः पयसि शिशिरेः सेवमाना मरुद्भि-

र्मन्दाराणामनुतटरूपां छाद्यवा वारितोष्णाः ।

अन्वेष्टवैः कनकशिकतामुष्टिनिक्षेपगूढैः

संक्लीडन्ते मणिभिरमरप्रार्थिता यत्न कन्याः ॥ ६८क

that city of *Alaká* the voluptuous *Yakshas*, whose  
treasures are stored with inexhaustible treasures, while  
dancing at their ease with the *Apsarás*, stroll about  
in the garden *Baibhrája* away from the town in com-  
pany with the sweet-voiced *Kinnaras* singing the  
praises of the God of wealth. 72क

near their lies a heavenly tree which presents the women  
with painted cloths, beverages which make their eyes  
gleam with a captivating influence, foliage with flow-  
ers to tie up their hair, such lac-dyes as appear beau-  
tiful when applied to their feet, and other much-desired  
ornaments. 73क

अथ खान्तर्भवन्निधयः प्रत्यहं रत्नकच्छि-

रुद्गायद्भिर्धनपतिवयः किन्नरैर्यत्र सार्जम् ।

वैभ्राजासुतां विदुश्च वनितावारसुक्तासहायाः

वज्रास्त्रापा वहिरुपवनं कामिनो निर्विशन्ति ॥७२क

वासस्त्रिंशत् नद्यो वयनयोर्विभ्रमादेशदत्तं

पुष्पोद्भेदं सह किमलयेर्भूषणानां विकल्पान् ।

लाञ्छारागं चरणकमलन्यासयोग्यञ्च यस्या-

मेकः सूते सकलसवलाभं ह्यनं कल्पवृक्षः ॥७३क

इति श्रीकालिदासविरचितं मेघदूताभिधं कृष्णकाव्यम् ।

THE END.











